THE INLAND PRINTER

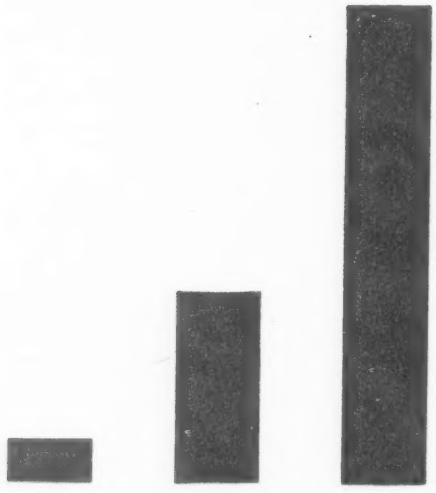


JANUARY ~ 1930

You should use only

FLEXO

Raising Compounds



Sales of FLEXO *Raising Compounds*

QUALITY *and* SERVICE

Flexo Raising Compounds carried in stock by

OTTO A. BOTH CORPORATION, BOSTON, MASS.
50 Hartford Street

GLOBE TYPE FOUNDRY, *INC.*, CHICAGO, ILL.
956 West Harrison Street

FLEXO MANUFACTURING CO. *INC.*

608 S. DEARBORN STREET, CHICAGO
Western Sales Office

35 HOWARD STREET, NEW YORK
Factory & Home Office

FOUR OUTSTANDING LUDLOW ADVANTAGES

AN UNLIMITED SUPPLY OF TYPE

The Ludlow system offers the one complete self-contained source of unlimited type supply in a range of sizes from 6 to 72 point. All sizes are immediately available without necessity of preliminary case laying, casting, or intricate machine changes.

WIDE RANGE OF TYPE SELECTION

Ludlow matrix fonts include an extensive variety of faces both modern and traditional. Among the recent exclusive Ludlow designs are Stellar, Stellar Bold, Ultra-Modern, Ultra-Modern Bold, Stygian Black, Nicolas Jenson, and Nicolas Jenson Bold. Other distinctive faces are in process of manufacture.

INCREASED SPEED OF PRODUCTION

The increased speed of production of job and display composition with the Ludlow system has been publicly demonstrated time after time. Its economy of operation cannot be approached by any other method. The much greater ease of make-up and lock-up in handling all-slug forms does not permit of argument.

UNBREAKABLE LUDLOW ITALIC

The unique design of Ludlow italic matrices permits the use of swash letters and characters of kerning design without the hazard of breakage which attends the printing of single types.

Full information regarding these four (and many other) Ludlow advantages will be supplied without the slightest obligation.

LUDLOW TYPOGRAPH COMPANY

·· 2032 CLYBOURN AVENUE, CHICAGO

THIS ADVERTISEMENT SET IN THE NEW LUDLOW STELLAR

Converting Loss Into Profit

PRINTERS generally admit that it is very difficult to make a composing room show an operating profit. Many printing plants would make more money if their composing room equipment and personnel were materially reduced and the amount of typesetting sent to trade plants increased. There are sound economic reasons for this conclusion.

It is not likely that there is another commodity purchased by the printer which comes so near being 100% productive as the service he buys from the trade compositor. And, the product of the trade composition plant is "all there"—it is bought at a known cost, and sold at an assured profit to the printer.

The Guaranteed Formula of WILKE'S METALS is Stamped on Every Bar

Wilkes THE HIGHEST STANDARD

METALS REFINING COMPANY

HAMMOND, INDIANA

New York Office at 209 Fourteenth Street, Long Island City

Metals of the Highest Quality for Typesetting and Typecasting Machines

Published monthly by The Inland Printer Company, 330 South Wells Street, Chicago, Illinois. Subscription rate $4.00 a year; 40c a copy. Canadian, $4.50 a year; foreign, $5.00 a year. Entered as second-class matter, June 25, 1835, at the post office at Chicago, Illinois, Under Act of March 3, 1879.

GARAMOND · GARAMOND ITALIC · GARAMOND BOLD · GARAMOND BOLD ITALIC

. . Your FREE Copy is Ready

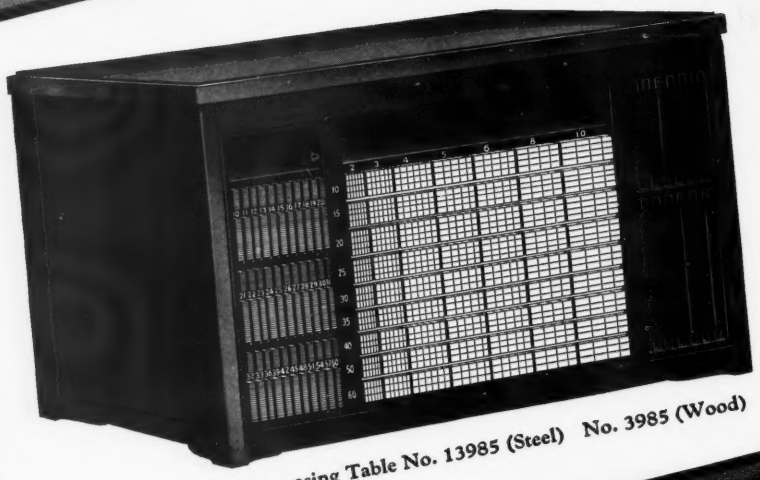
THE INTERTYPE GARAMOND FAMILY

A CHECK-UP of modern advertisements and printed matter will prove that Garamond is quite a favorite face—especially the real Garamond face now used in much modern advertising. ❧ Intertype Garamond is now available in series sizes in Light, Light Italic, Bold and Bold Italic on the economical, smooth-running Intertype Wide Tooth Matrices. These matrices run on other line composing machines. ❧ Other well-known Intertype faces in daily demand are the Intertype Bodoni Family, the Caslon Family, the Century Family, the Cheltonian Family, Kenntonian, Cloister, Medieval, Ideal News, and many others. ❧ Send for your FREE copy of the Intertype Garamond Book, the Intertype Specimen Book and the book of "Intertype Features"—43 real reasons why the Intertype is known as the PROGRESSIVE machine. Address the nearest Intertype office.

Standardized INTERTYPE TRADE MARK

INTERTYPE CORPORATION: 360 Furman Street, BROOKLYN, NEW YORK
Chicago, 130 North Franklin St.; New Orleans, 816 Howard Ave.; San Francisco, 152 Fremont St.; Los Angeles, 1220 South Maple Ave.; Boston, 80 Federal St.; Canada, Toronto Type Foundry Co. Ltd., Toronto; London and Berlin.
Distributors throughout the world.

Set in Garamond Bold



Imposing Table No. 13985 (Steel) No. 3985 (Wood)

HAMILTON
Unit Imposing Table System

Hamilton Imposing Tables are made by assembling various standard units in standard holding frames of several different sizes. There are over fifty units, making it possible to assemble hundreds of imposing tables, each one having a different combination of units.

This system makes it possible to supply Imposing Tables on short notice that are built around and adapted to the nature of the work of almost any plant.

Having everything within easy reach of the workman, as these tables have, saves countless steps and insures economical composing room operation.

HAMILTON MANUFACTURING CO.

Main Office and Factory, Two Rivers, Wis. Eastern House, Rahway, N. J.
Pacific Coast Plant, 4440 East 49th St., Los Angeles, Cal.
Hamilton Goods are for sale by all Prominent Type Founders and Dealers everywhere.

Please Mention THE INLAND PRINTER *When Writing to Advertisers*

For Pressroom Efficiency



Select KIMBLE MOTORS

A printing press is only as efficient as the motor and control equipment that drives it

THROUGH constant study and experience acquired in the application of controlled power to printing presses, the Kimble Electric Company has developed motors that fit printing press requirements exactly.

The control apparatus supplied with Kimble Motors has been perfected through equally intensive study.

For new presses or old, Kimble Motors and Control Equipment assure reliable and effective operation.

Ask your supply salesman, or write us for quotation covering your requirements

KIMBLE ELECTRIC COMPANY
2011 W. Hastings St. Chicago, U. S. A.

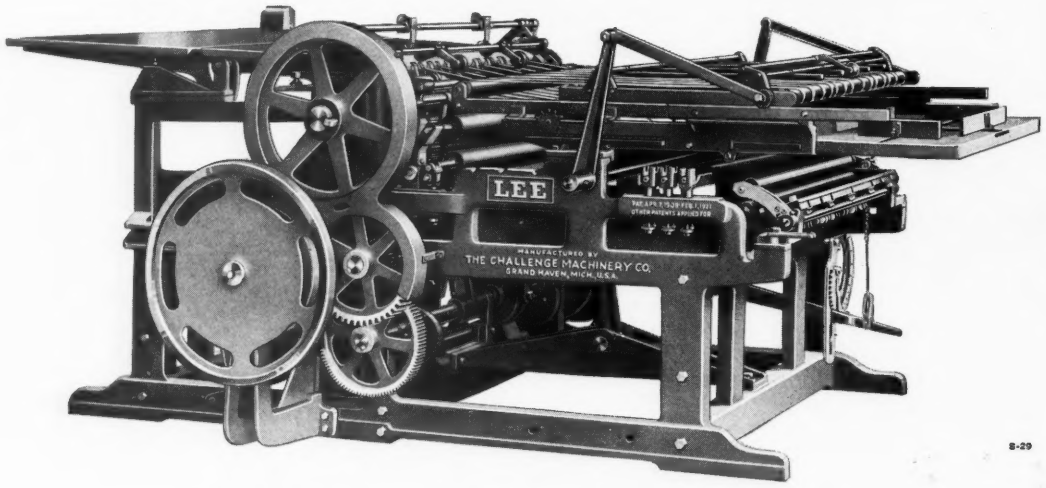
KIMBLE MOTORS

MADE FOR PRINTERS SINCE 1905

The LEE Two-Revolution PRESS

TRIED by Every Rigorous Test

PROVEN by Constant Popularity



S-29

"It's a Challenge"

The sustained demand for CHALLENGE-LEE Two-Revolution Presses offers absolute proof of their superiority in performance, engineering and appearance.

The LEE Press is a money-maker from start to finish—and covers a lifetime of faithful service. It comes into your shop at a moderate cost; and remains there year after year, turning out fine work with amazing speed—without a moment lost—without costly upkeep.

That's the kind of production that puts any printing plant in the big profit class—and it's the kind America's foremost printers have enjoyed for years.

Made in "Fly" and "Carrier" Delivery styles; the No. 38 takes a sheet up to 24x36 inches, and the No. 42 takes a sheet up to 26x40 inches. It's simple—all parts easily accessible—built of the best materials—no weak points—ruggedly built and designed for long wear.

See a LEE....On the feature of *register* alone it proves itself a worthy machine. Throughout the entire printing stroke the bed is geared directly to the cylinder—no intermediate gear—that means perfect impressions....Expand your profit margin with greater speed and accuracy and with minimum overhead.

The Challenge Machinery Co.

Chicago
17-19 E. Austin Ave.

Grand Haven, Michigan

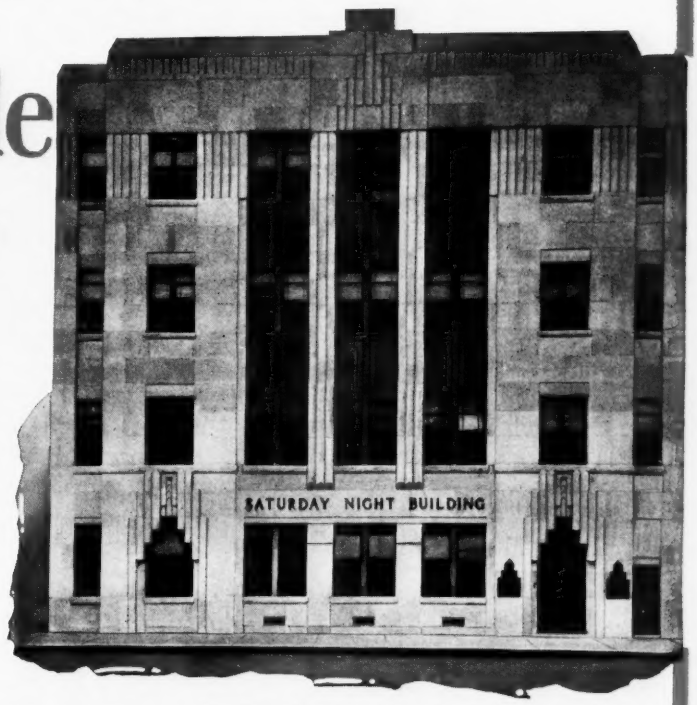
New York
200 Hudson Street

SATURDAY NIGHT PRESS Inc.

DETROIT

Have equipped all cylinder presses in their fine new plant

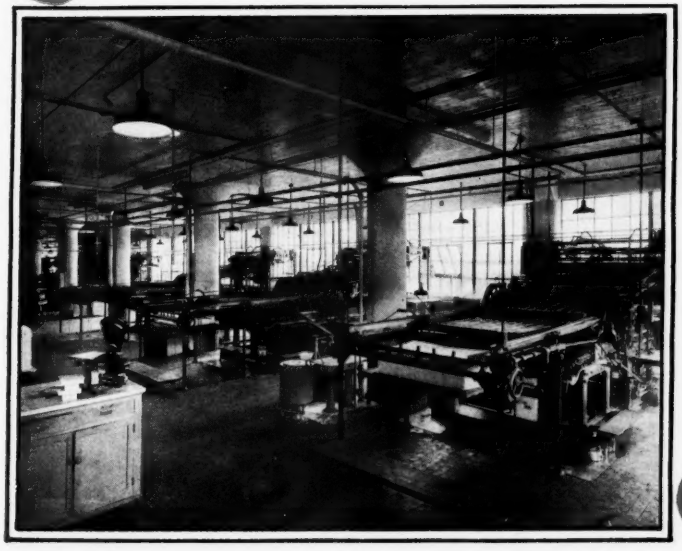
With Dexter Pile Feeders



——A Practical Demonstration of the Value of Automatic Feeding in a high grade Commercial Printing Plant. . . .

"All of our ten cylinder presses are equipped with Dexter Suction Pile Feeders. Years of experience with these Feeders have demonstrated to us that through their use we have been enabled to obtain more accurate register, increase production, decrease spoilage and lower hourly costs. We would not be without them."

SATURDAY NIGHT PRESS, INC.
Detroit, Mich.

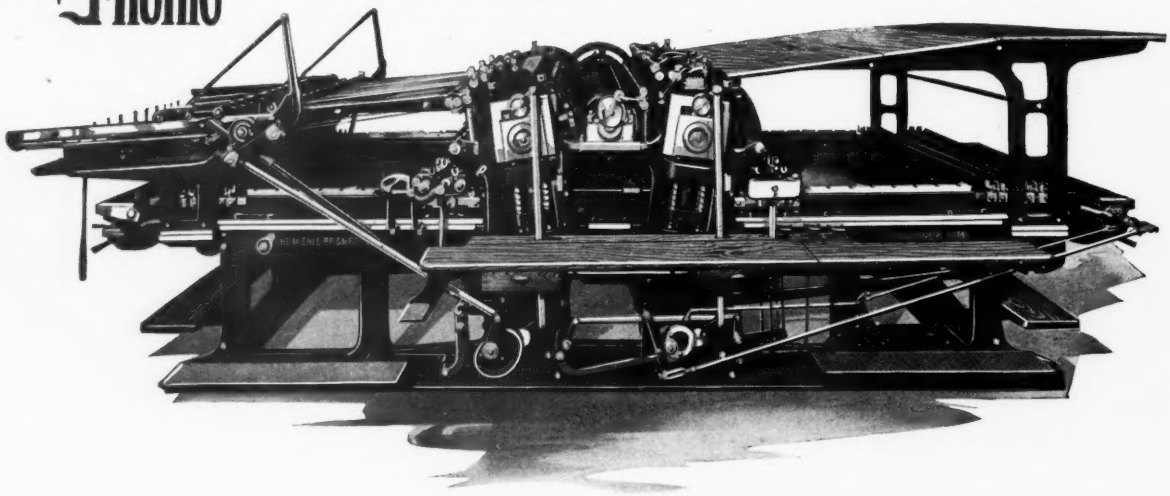


DEXTER FOLDER COMPANY

28 WEST 23rd STREET NEW YORK

CHICAGO PHILADELPHIA BOSTON
CLEVELAND ST. LOUIS
ATLANTA DALLAS
Dodson Printers Supply Co. E. G. Myers
SAN FRANCISCO TORONTO
H. W. Brintnall Co. Toronto Type Foundry Co.

The Miehle Two-Color Press



COLOR IN ADVERTISING

Printing in color is constantly on the increase. It must continue in the same direction. There is competition among advertisers in their bid for attention.

The Miehle Two-Color Press is an asset of immense value to the printer. Not only does it enable him to do well and economically what otherwise would be difficult and expensive; it stamps his shop as well equipped.

Discriminating buyers today are looking into the capacity of their printers to meet successfully the rigorous demand for quality and quantity that is imposed by modern advertising methods.

Any competent flat-bed pressman can operate a Miehle Two-Color.

SALES OFFICES:
PHILADELPHIA
BOSTON
DALLAS
SAN FRANCISCO
LOS ANGELES
ATLANTA
Dodson Printers Supply Co.
OKLAHOMA CITY
Western Newspaper Union
SALT LAKE CITY
Western Newspaper Union

MIEHLE • • • •
PRINTING PRESS & MFG. CO.
MAIN OFFICE AND FACTORY
FOURTEENTH STREET AND SO. DAMEN AVENUE
CHICAGO

DISTRIBUTORS FOR CANADA: Toronto Type Foundry Company, Ltd., Toronto, Canada
OPERATING EXHIBITS: Transportation Building, Chicago Printing Crafts Building, New York

MIEHLE: THE STANDARD PRESS THE WORLD OVER

American History of Advertising . . No. 1





YEAR
1779

Courtesy of The New York Historical Society

Paul Revere Patriot . . . and Business Man

PAUL REVERE holds a definite place in the beginning of our country's history. Besides his military career, Revere was a business man—a gold and silversmith, an engraver, a manufacturer of bells and cannon—and it is gratifying that this pictorial story of the progress of advertising can start with his use of the printed word to make known his bell and cannon foundry.

His trade card announcement reproduced here is a typical advertisement of his day.



A WESTVACO SURFACE FOR EVERY PRINTING NEED

Copyright 1930 West Virginia Pulp & Paper Company

See reverse side for LIST OF DISTRIBUTORS

The MILL PRICE LIST *Distributors of*
WESTVACO MILL BRAND PAPERS

ATLANTA, GA. The Chatfield Paper Corporation
29 Pryor Street, N. E.

AUGUSTA, ME. The Arnold-Roberts Co.

BALTIMORE, MD. Bradley-Reese Company
308 W. Pratt Street

BIRMINGHAM, ALA. Graham Paper Company
1726 Avenue B

BOSTON, MASS. The Arnold-Roberts Co.
180 Congress Street

BUFFALO, N. Y. The Union Paper & Twine Co.
Larkin Terminal Building

CHICAGO, ILL. West Virginia Pulp & Paper Co.
35 East Wacker Drive

CINCINNATI, O. The Chatfield Paper Corporation
3rd, Plum and Pearl Streets

CLEVELAND, O. The Union Paper & Twine Co.
116-128 St. Clair Avenue, N. W.

DALLAS, TEXAS Graham Paper Company
1001-1007 Broom Street

DES MOINES, IA. Carpenter Paper Co. of Iowa
106-112 Seventh Street Viaduct

DETROIT, MICH. The Union Paper & Twine Co.
551 East Fort Street

EL PASO, TEXAS Graham Paper Company
201-203 Anthony Street

HOUSTON, TEXAS Graham Paper Company
2302-2310 Dallas Avenue

KANSAS CITY, MO. Graham Paper Company
332-336 W. 6th St. Traffic Way

MEMPHIS, TENN. Graham Paper Company
11 Nettleton Avenue

MILWAUKEE, WIS. The E. A. Bouer Company
175-185 Hanover Street

MINNEAPOLIS, MINN. Graham Paper Company
607 Washington Avenue, South

NASHVILLE, TENN. Graham Paper Company
222 Second Avenue, North

NEW HAVEN, CONN. The Arnold-Roberts Co.
147-151 East Street

NEW ORLEANS, LA.
Graham Paper Company
222 South Peters Street

NEW YORK, N. Y. West Virginia Pulp & Paper Co.
230 Park Avenue

OKLAHOMA CITY, OKLA. Graham Paper Company
106-108 E. California Avenue

OMAHA, NEB. Carpenter Paper Company
Ninth and Harney Streets

PHILADELPHIA, PA. W. Virginia Pulp & Paper Co.
Public Ledger Building

PITTSBURGH, PA. The Chatfield & Woods Co. of Pennsylvania
Second and Liberty Avenues

PROVIDENCE, R. I. The Arnold-Roberts Co.
266 So. Water Street

RICHMOND, VA. Richmond Paper Co., Inc.
201 Governor Street

ROCHESTER, N. Y. The Union Paper & Twine Co.
190 Mill Street

ST. LOUIS, MO. Graham Paper Company
1014-1030 Spruce Street

ST. PAUL, MINN. Graham Paper Company

SAN ANTONIO, TEXAS Graham Paper Company
130 Graham Street

SAN FRANCISCO, CAL. W. Virginia Pulp & Paper Co.
503 Market Street

SPRINGFIELD, MASS. The Arnold-Roberts Co.
42 Hampden Street

WASHINGTON, D. C. R. P. Andrews Paper Co.
First and H Streets, S. E.

WICHITA, KAN. Graham Paper Company
121 No. Rock Island Ave.



West Virginia Pulp and Paper Co.

IDEAL PROCESS ROLLERS

are high speed, precision rollers which will do more work better at less cost

IDEAL

Process Rollers

Designed to permit printers to resurface or recondition their own rollers. For use in all positions and on all presses. A big forward step in pressroom practice, particularly for large establishments, and in shops where a constant supply of good rollers is essential.

Typographic Rollers

Made by a patented process of vulcanized vegetable oils and varnishes similar to those used in printing inks. All-season rollers ground true. Guaranteed not to melt, shrink or swell. For use as ductors and distributors on all presses and for form rollers with rubber type.

Graphic Rollers

Molded from gelatinous composition principally for use as form rollers. May also be used as ductors and distributors. Can be used at any desired speed of press. Guaranteed not to melt. IDEAL News Graphic Rollers are especially made for high speed newspaper presses.

Lithographic Rollers

Made of vulcanized vegetable oils and varnishes. For all positions—water or ink—on any offset or lithograph press, printing on paper or tin. Made with either smooth or grained surface, ground true. Need no breaking in or scraping.

The advent and development of the Ideal Process Roller within the last six years is unquestionably one of the greatest recent advances in the art of Printing.

The art is now offered a roller which will not melt, shrink or expand under any press or climatic condition—a roller having a high grade inking surface which can be renewed by the printer in his own shop without delay in time and expense of extra stocks occasioned by the necessity of having rollers made outside his plant.

Ideal Process Rollers may be used in all positions on all kinds of type presses. They will keep your presses on production all the time and there will be no delays to reset rollers or clean up the press because a melted down roller has smeared it up.

Ideal Process Rollers are ground absolutely true and do not have to be reset after they are once adjusted to the press.

The equivalent of a new roller with a perfect composition printing surface may be obtained in the printing plant, on short notice and at a very low cost without sending stocks out to be recast. The resurfacing operation does not require skilled or highly trained labor but may be learned by anyone in a short time.

There is no delay because of unseasoned rollers. Ideal Process Rollers may be used within twelve hours after they are resurfaced, and in an emergency may, by special treatment, be used within an hour.

Many high grade publishing houses have found it extremely profitable to use Ideal Process Rollers. It will pay you to investigate.

Our products are fully protected by United States Patents

IDEAL

(TRADE MARK REG. U.S. PATENT OFFICE)

Rollers

Sole Selling Agents

THE AULT & WIBORG COMPANY

NEW YORK CHICAGO CINCINNATI

Branches in All Principal Cities

IDEAL ROLLER & MANUFACTURING CO.

General Offices and Plant No. 1
2512 W. 24th Street
Chicago, Ill.

Plant No. 2
22nd St. and 39th Ave.
Long Island City
New York

Start the New Year Right

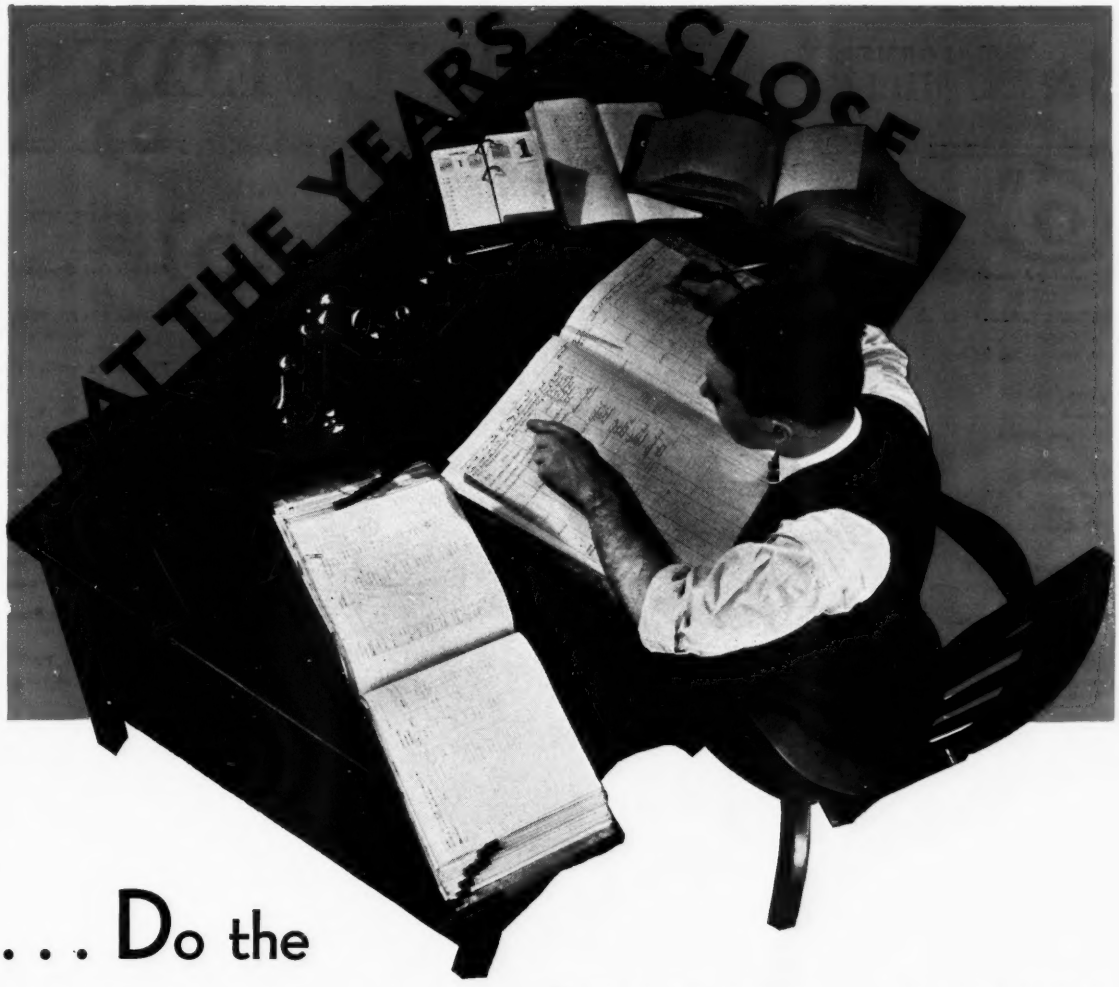
«Take advantage of a service that will enable you to make a profit on your typesetting without the necessity of maintaining and operating in your own plant the equipment required to produce it. Have your typesetting done in one of the reliable trade plants»

«THE EMBLEM OF ITCA FAIR DEALING»

INTERNATIONAL TRADE COMPOSITION ASSOCIATION

TOWER BUILDING • WASHINGTON, D. C.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



. . . Do the Books Tell a Story of PROFIT or LOSS?

WITH competition getting keener every year, overhead costs must be reduced to a minimum to insure profitable operation. Your folding costs will determine, in many instances, whether you make or lose money on a job.

A Cleveland Folder assures you of the lowest per hour and per thousand folding costs of any machine in the field. The unequalled high folding speed and superior performance of Cleveland Folders has frequently cut folding costs in half. We are able and ready to prove our claims. Write for details.

FIVE MODELS

Model K (39 x 52) Model B (25 x 38) Model O (19 x 25) Model E (17 x 22) Model L (17 x 22)

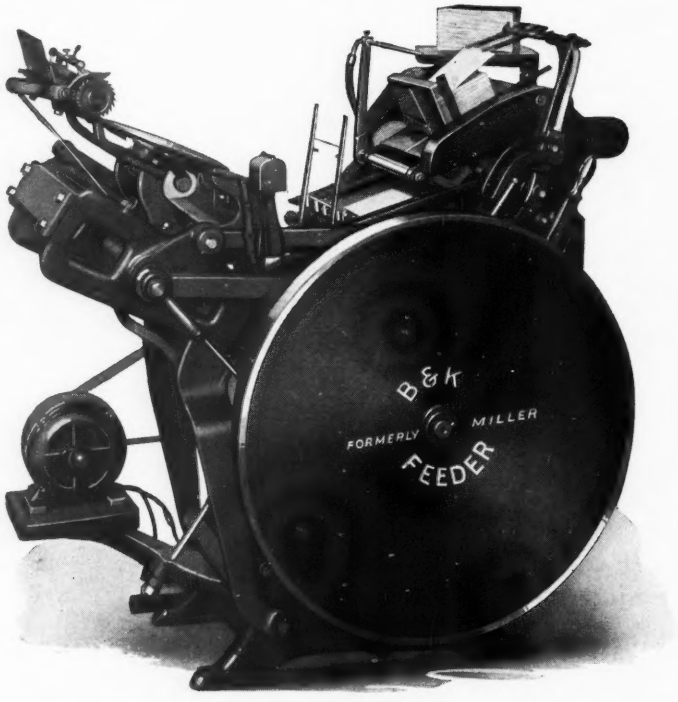
THE CLEVELAND FOLDING MACHINE CO.

General Offices and Factory: 1929-31 East 61st Street, CLEVELAND, OHIO

NEW YORK—1304 Printing Crafts Building
BOSTON—Chamber of Commerce Building
PHILADELPHIA—1024 Public Ledger Building
CHICAGO—343 S. Dearborn Cor. Van Buren
LOS ANGELES—East Pico and Maple Streets
SAN FRANCISCO—514 Howard Street

B&K FORMERLY MILLER AUTOMATIC FEEDERS

will enable you to modernize your job presses, dispense with hand-feeding and increase both production and profit. Write or phone the nearest of the authorized dealers listed here and find out how reasonably you can buy a new or a rebuilt B & K Automatic Feeder.



ATLANTA, GA.
Southeastern Printers Supply Co.
267 Trinity Avenue, S.W.

BALTIMORE, MD.
J. C. Niner Co.,
26 South Gay Street

BOSTON, MASS.
Davis & Kravet
189 High Street

BUFFALO, N. Y.
Charnock Machine Company, Inc.
160 Ellicott Street

CHICAGO, ILLINOIS
G. T. Hultman Company,
711 S. Dearborn Street

CINCINNATI, OHIO
Nessler & Wagner Machine Co.
207 East Sixth Street

CLEVELAND, OHIO
M. L. Abrams Company,
1639 Superior Avenue
Turner Type Founders Co.,
1729 East 22nd Street

DALLAS, TEXAS
Lance-Jackson Co.,
404 Hawkins Street

DES MOINES, IOWA
Des Moines Printers' Exchange,
214 Second Street

DENVER, COLORADO
A. E. Heinsohn,
1443 Blake Street

DETROIT, MICHIGAN
Turner Type Founders Co.,
516 W. Congress Street
Weinstein Printers' Supply, Inc.
538 Larned Street

KANSAS CITY, MO.
Kansas City Printers' Exchange,
714 Baltimore Avenue

LOS ANGELES, CALIF.
Independent Printers' Supply Co.,
Third and San Pedro Streets

MILWAUKEE, WIS.
J. Reusch Printing Machinery Co.,
484 Market Street

MINNEAPOLIS, MINN.
George W. Webster Company,
306 South Sixth Street

NEW YORK, N. Y.
Damon Type Founders Co.,
468 Greenwich Street
Joseph F. Eismann Company,
173 Lafayette Street

PHILADELPHIA, PENNA.
Damon Type Founders Co.,
239 North 12th Street

PITTSBURGH, PENNA.
American Machinery Co.,
517 First Avenue

PORTLAND, OREGON
C. B. Haywood Co.,
291 Glisan Street

RICHMOND, VIRGINIA
Pelouze Printers' Supply Co.,
25 North 12th Street

SAN FRANCISCO, CALIF.
The Norman F. Hall Co.,
167 First Street

ST. LOUIS, MISSOURI
Pavyer Printing Machine Works,
600 South Broadway

ST. PAUL, MINNESOTA
C. I. Johnson Company,
51 East Third Street

SALT LAKE CITY, UTAH
Fritz Wallmueller,
38 West Broadway

TULSA, OKLAHOMA
Oklahoma Printers' Supply Co.,
218 S. Greenwood Street

CANADA
Toronto Type Foundry Co., Ltd.
Toronto — Winnipeg

PROMPT PARTS SERVICE

on all B & K (formerly Miller) Feeders now in use can also be obtained from these dealers. Communicate with them direct and save time on repairs and renewals. Large stocks are carried and prompt and efficient service guaranteed.

BRANDTJEN & KLUGE Inc., St. Paul, Minn.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

SAM'L BINGHAM'S SON MFG. CO.

MANUFACTURERS OF

PRINTERS' ROLLERS

1 9 3 0

It is good to look back on the progress which has attended the printing industry since first the name of Bingham came into prominence, eighty-one years ago. ✓ ✓ ✓ ✓ And it is good to look forward, facing the opportunities which will come in the next twelve months. ✓ ✓ ✓ ✓ As we turn from the old to the new, it is fitting that we extend a word of appreciation to you who have helped to make our advancement possible, whose demands have spurred us to greater achievements, until our organization has reached a growth undreamed of by its founder. ✓ ✓ ✓ ✓ HAPPY NEW YEAR to you, and prosperity, and health. Such is the wish from our

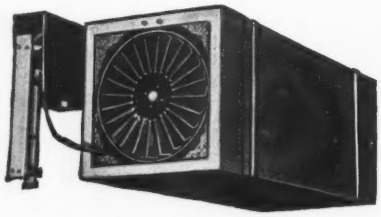
FOURTEEN FACTORIES

CHICAGO
636-720 SHERMAN ST.

CLEVELAND 1432 HAMILTON AVENUE	**ATLANTA** 274-6 TRINITY AVE., S. W.	**DALLAS** 1310 PATTERSON AVENUE
DES MOINES 1025 WEST FIFTH STREET	**DETROIT** 4391 APPLE STREET	**INDIANAPOLIS** 629 SOUTH ALABAMA STREET
KALAMAZOO 223 WEST RANSOM STREET	**KANSAS CITY** 706-708 BALTIMORE AVENUE	**MINNEAPOLIS** 721-723 FOURTH STREET
NASHVILLE 911 BERRYHILL STREET	**PITTSBURGH** 88-90 SOUTH 13TH STREET	**ST. LOUIS** 514-516 CLARK AVENUE

SPRINGFIELD, OHIO
COR. EAST AND HARRISON STS.

FOR EIGHTY-ONE YEARS BINGHAM'S RELIABLE PRINTERS' ROLLERS



The UTILITY HUMIDIZER

The Pure Air Machine Designed Wholly for the Printing Industry Stops 17 Pressroom Nuisances

The Utility challenges comparison with other humidifying systems. Every up-to-date printing plant requires to stop the stretch and shrinkage of paper in the pressroom.

When you buy, will you depend on what Mr. Other Fellow says, he having tried but one system?

Will you depend on the talk of a high-powered salesman?

Or will you find out for yourself?

By sending for the booklet, "Utility Pure Air Humidizer," and filling out the Questionnaire that comes with it, you can learn just what is best for your plant.

There are moistening systems on the market that involve expensive tunneling and get no more results than the Utility with its unit system, putting the moisture where wanted.

There are systems on the market of less than half the capacity of the Utility units, that cost about as much. There are systems that sprinkle stock and rust machinery; and these systems do not purify or wash the air as does the Utility.

Find out all about it now, and ask for testimonials of users.



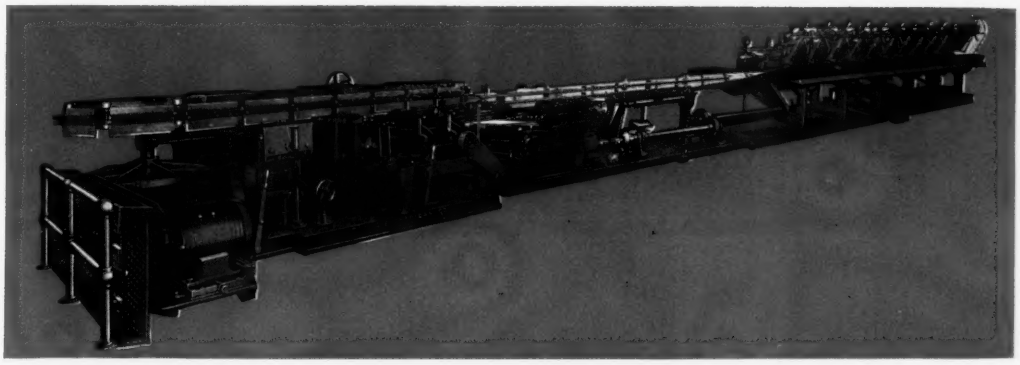
THE UTILITY OXIDIZER

A new machine for the printer, that takes the place of both a gas heater and an electric neutralizer. It stops static and sets the ink, and instead of sending out gas fumes delivers a little healthful ozone into the pressroom. Write for descriptive circular.

UTILITY HEATER COMPANY

Makers of the best and safest gas and electric heaters

239 Centre Street ***(Phone Canal 2989)*** **New York City**



A GREAT COMBINATION!

The New Sheridan
GATHERER
Accurate micrometering.
Specially adapted for handling single sheets.

The New Sheridan
Rotary Counter-Balanced
STITCHER
With its unique method of double stitching.

The New Sheridan
High-Speed **COVERER**
and **BINDER**
New suction cover feeder.
New cover breaker.

Combined In One Unit

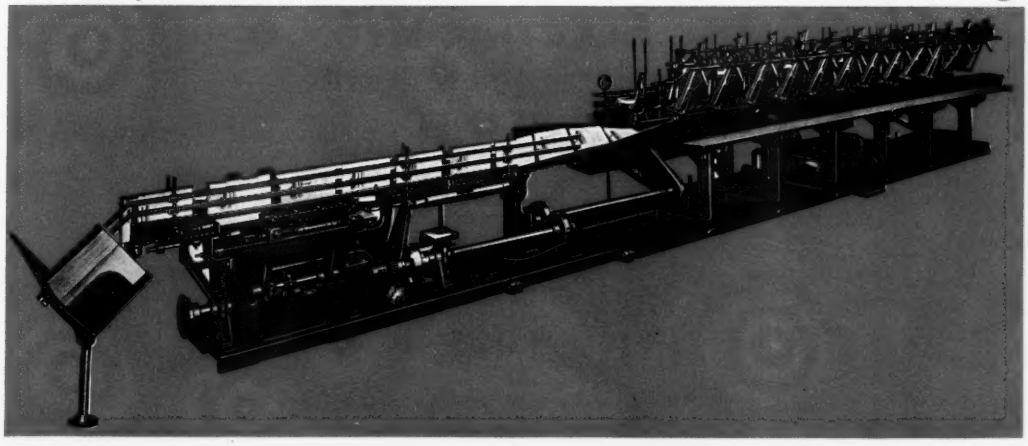
Roller Bearings Throughout
Latest Type Oiling System

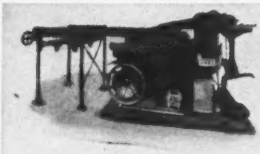
The Gatherer, running two-up, the Conveyor, traveling at twice the speed of the grippers, the Double Stitcher, stitching every other book—the product is delivered to and covered by the Covering Machine at a speed of **over 125 books per minute.**

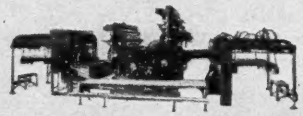
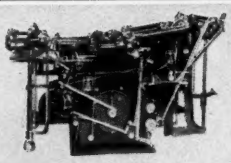
Accurate gathering and jogging, high-grade stitching and a uniformly good covering job, guarantee a high-class product with a clean, flat back and perfectly registered cover.

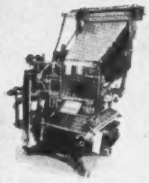
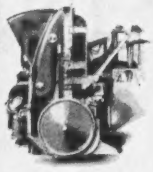
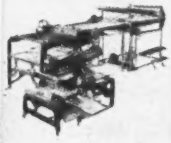
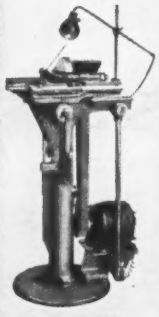
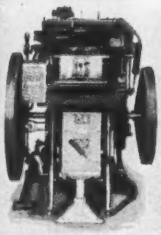
T. W. & C. B. SHERIDAN COMPANY

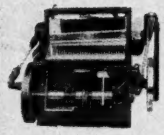
129 Lafayette Street, New York **550 So. Clark Street, Chicago**

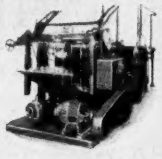
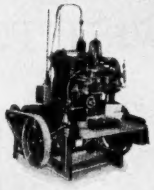




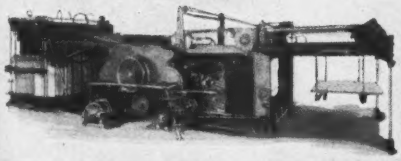
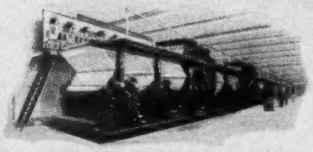
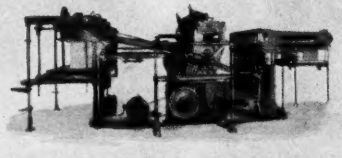







CLINE SYSTEM

CLINE ELECTRIC MFG. CO. CHICAGO

CLINE WESTINGHOUSE

Insures
ECONOMICAL CONTROL
RELIABLE CONTROL
SAFE CONTROL

A MAJORITY of the manufacturers of machines used by the printing industry have standardized on Cline-Westinghouse motor and control equipment. Most manufacturers realize that High Grade Electrical Equipment intelligently applied insures efficient and dependable operation of their machines.

The Cline Company have consistently met the control requirements of the constantly increasing variety of printing machines. We are prepared to furnish special motor and control equipment to meet the exacting requirements of every machine in the Printing Industry.

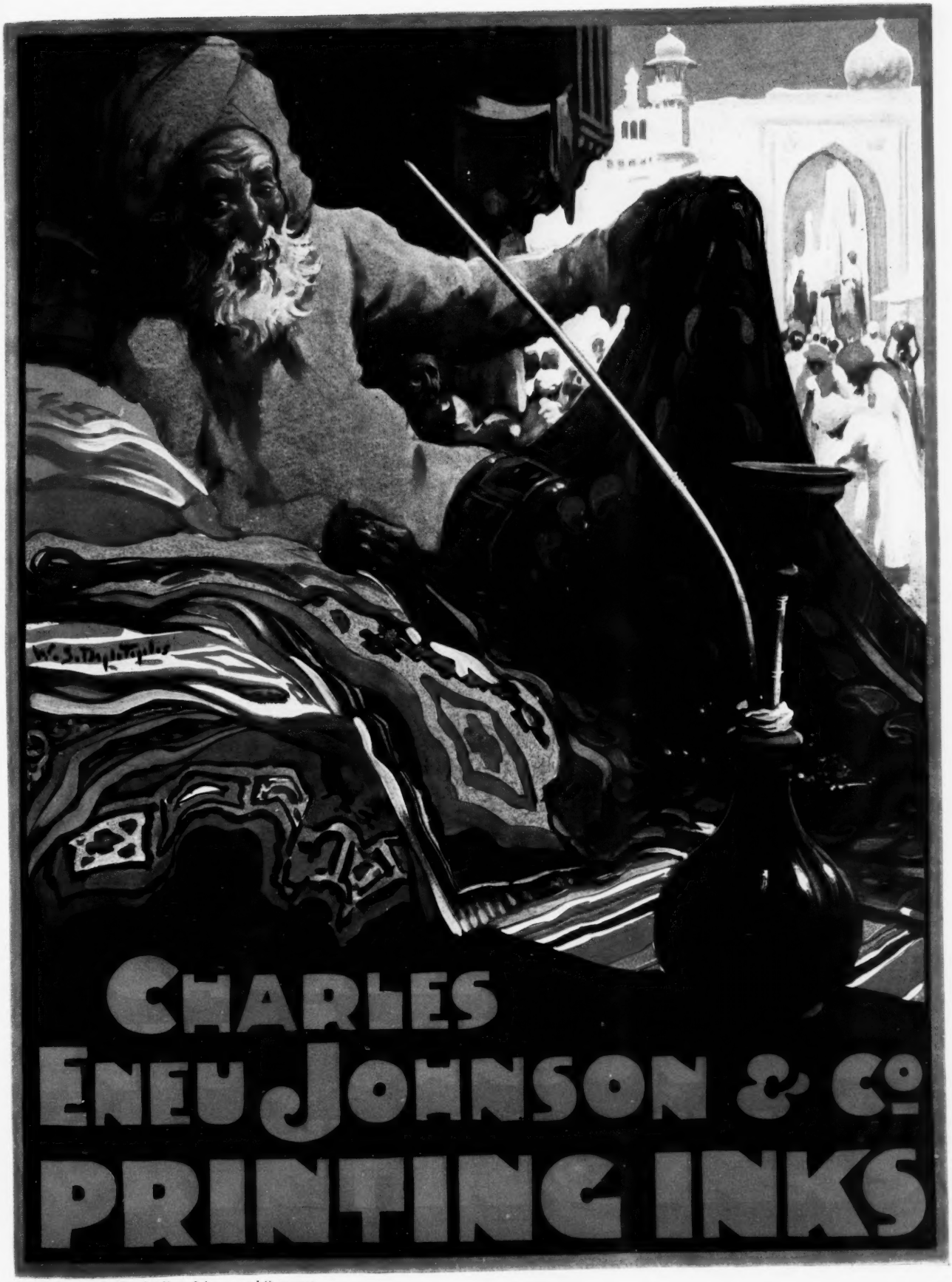
Cline-Westinghouse Equipment is the Standard

CLINE ELECTRIC MFG. CO.

111 West Washington Street, Chicago, Ill.

Eastern Office:
Marbridge Building
NEW YORK CITY, N. Y.

Western Office:
1st Nat'l Bank Bldg.
SAN FRANCISCO, CAL.



Copyright, 1930, by Charles Eneu Johnson and Company

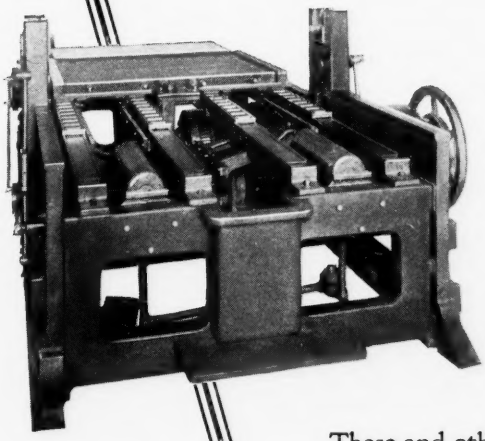


ENEU BLACK

CHARLES ENEU JOHNSON AND COMPANY, PHILADELPHIA

BRANCHES IN ALL PRINCIPAL CITIES

INVESTIGATION — *Straight to the* POINT



INVESTIGATE straight to the point before you buy a two revolution press.

The type bed of the Premier is most rigid. Internal reinforcing columns and cross ribs strengthen the solid bottom, top, sides and ends.

Bed and cylinder drive gears are keyed to opposite ends of a large shaft revolving as a unit, eliminating lost motion. All adjustments are on one side of the press and easy to reach.

Its fast operation, great impressional strength, dual delivery, gear driven ink distribution, interchangeable rollers, and tracks with slider rolls which do not reverse on the same spots — all help to make the Premier a press worthy of your investigation.

These and other qualities are not only features of detail, they are proven elements which have made the Premier a feature in itself. A representative will gladly give you full information.

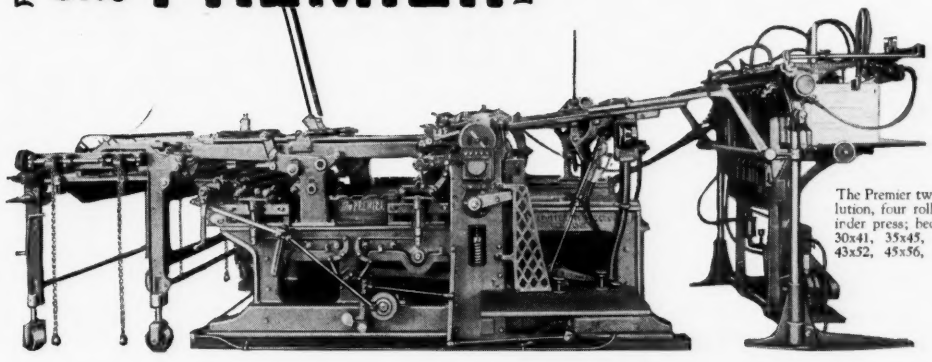
"We believe there is no better two revolution press on the market than the Premier."
The Nichols Press, Lynn, Mass.

HARRIS - SEYBOLD - POTTER COMPANY

General Offices: CLEVELAND, OHIO

Sales Offices: New York, Chicago, San Francisco, Philadelphia, Boston, Dayton.
Factories: Cleveland, Derby (Conn.), Dayton.

[*The* PREMIER]



The Premier two revolution, four roller cylinder press; bed sizes, 30x41, 35x45, 38x48, 43x52, 45x56, 49x66.

HARRIS-SEYBOLD-POTTER

a new and distinctive display letter

FUTURA BLACK



an addition to the celebrated Futura Family which holds great possibilities for the advertiser. Advertising Managers, Printers and Typographers who appreciate the soundness of modern art will acclaim it. The artistic merit evinced by Futura Black may be employed with advantage, either by itself, or in combination with other Futura faces. Cast in sizes from 24 to 84 point on the American point system. Specimens of these faces will be forwarded upon request.

BAUER

TYPE FOUNDRY·INC

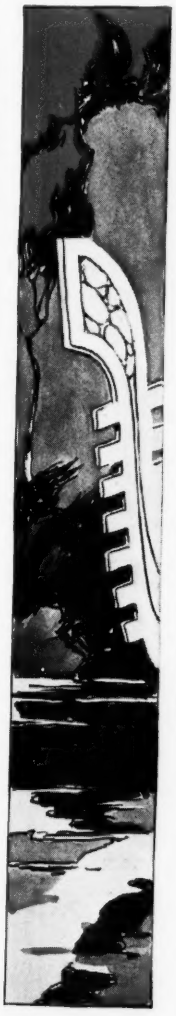
235-247 East 45th Street, New York

STOCKED WITH: The Turner Type Founders Company, Chicago, Illinois; Cleveland, O.; Detroit, Michigan; Machine Composition Co., Boston; Emile Riehl & Sons, Philadelphia. REPRESENTED BY: Norman F. Hall Co., San Francisco, Cal.; Pelouze Printers Supply Co., Richmond, Virginia; Independent Printers Supply, Inc., Los Angeles, Cal.; J. C. Niner Co., Baltimore, Md.; Southern Inventory & Appraisal Co., Memphis, Tenn.; J. R. Nevraumont & Son, Portland, Ore.; F. J. Finck, San Antonio, Tex.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

CONSTANT ARTESIAN BOND

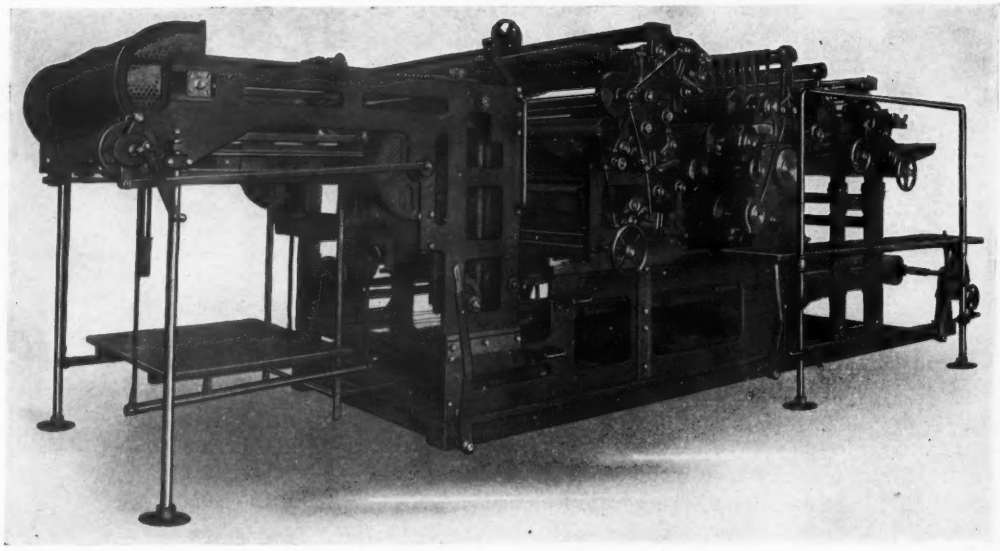
THERE are many places throughout the world that can boast of beautiful water scenes . . . but there are few places that can boast of such a constant supply of pure spring water as that which is used in making Artesian Bond. Good water is essential to good paper . . . and Artesian Bond reflects this most valuable asset. Year in and year out this spring water is uniform in temperature . . . in sparkling clarity and in chemical content . . . year in and year out Artesian Bond is uniform in strength . . . in texture . . . in its brilliant white color. It is truly a fine paper . . . Liberal in rag content . . . loft-dried and hand-sorted. Ready to use without racking or hanging. Ask for samples.



BALTIMORE, MD.
The Baxter Paper Co., Inc.
BOSTON, MASS.
Stimpson & Company, Inc.
W. C. Dodge Paper Co.
CHICAGO, ILL.
Midland Paper Company
CINCINNATI, O.
The Johnston Paper Co.
DES MOINES, IA.
Western Newspaper Union
DULUTH, MINN.
Duluth Paper & Specialties Co.
FARGO, N. DAK.
Western Newspaper Union
FORT WAYNE, IND.
Western Newspaper Union
FORT WORTH, TEXAS
Tayloe Paper Co.
HOUSTON, TEXAS
L. S. Bosworth Company
LIMA, OHIO
Frederick Paper & Twine Co.
LINCOLN, NEBR.
Western Newspaper Union
LITTLE ROCK, ARK.
Western Newspaper Union
LOS ANGELES, CALIF.
Fred H. French Paper Co.
MADISON, WIS.
Madison Paper Company
MENASHA, WIS.
Yankee Paper & Specialty Co.
MILWAUKEE, WIS.
Allman-Christiansen Paper Co.
MINNEAPOLIS, MINN.
Wilcox-Mosher Leffholm Company
MONTGOMERY, ALABAMA
Mercantile Paper Co.
NASHVILLE, TENN.
Clements Paper Co.
NEWARK, N. J.
Lewmar Paper Co.
NEW YORK, N. Y.
A. M. Capen's Sons, Inc., (Export)
Forest Paper Co., Inc.
Paul E. Vernon & Co.
OAKLAND, CALIF.
General Paper Co., Tribune Tower
OMAHA, NEBR.
Western Paper Co.
PHILADELPHIA, PA.
E. Latimer, Jr.
RICHMOND, VA.
Cauthorne Paper Company
SALT LAKE CITY, UTAH
Western Newspaper Union
SAN FRANCISCO, CALIF.
General Paper Company
SIOUX CITY, IA.
Western Newspaper Union
SPOKANE, WASH.
John W. Graham & Co.
ST. PAUL, MINN.
F. G. Leslie Paper Co.
TACOMA, WASH.
Standard Paper Company
YORK, PA.
Andrews Paper House
Division S. Walter, Inc.



WHITING-PLOVER PAPER COMPANY, Stevens Point, Wis.



KIDDER 36x48 **ALL-SIZE** ROTARY WEB PRESS

By "All-Size" we mean that the press takes a web of any size up to 48 inches — and cuts off sheets any size from 24 to 36 inches (1/4-inch variations) delivering sheets singly to lowering pile delivery at 5,000 to 6,000 per hour.

Prints Wrappers in One to Four Colors

ON GLASSINE, PARCHMENT, CELLOPHANE OR TIN FOIL

Because of the great volume and fine quality of its output, this press is depended on by leading producers of plain and novelty wrappers for food, confectionery and other lines of merchandise.

A uniform position of the printing on the sheets as they come from the press insures dependable margins for sub-cutting.

UPM KIDDER

In advance of a run, the ink-end is racked back and operated by a separate motor so that the ink from the various fountains is thoroughly distributed with the result that the first sheet through is as well printed as any in the run.

U. P. M.-KIDDER PRESS CO., INC.

UNITED PRINTING MACHINERY COMPANY • • KIDDER PRESS COMPANY

Headquarters and Factory at Dover, N. H.

38 PARK ROW
NEW YORK CITY

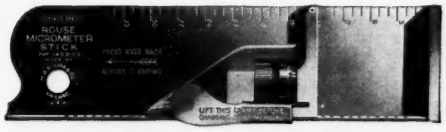
CANADIAN OFFICE, TORONTO

FISHER BUILDING
CHICAGO, ILL.

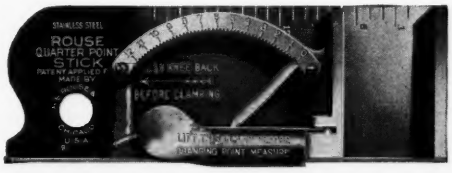
Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

CONTEST WINNERS

On account of the large number of letters received from contestants, it was impossible to have the letters judged in time to announce the winners in this issue. The winners were selected in time to mail the prize checks before Christmas and the published announcement will appear in leading Trade Publications next month.



ROUSE MICROMETER STICK



ROUSE QUARTER POINT STICK

Enormous interest was created by the $300 Cash Prize Contest whereby prizes have been awarded for the four best letters concerning the two ROUSE Composing Sticks pictured above. The winning letters will be published, and many of the other letters will be reproduced for distribution to printers.

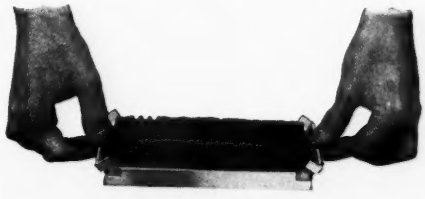
Any ROUSE product is sold by all branches of American Type Founders Co. Barnhart Bros. & Spindler AND LEADING DEALERS



Rouse Page Frames

Lock in form on press

Only one advertisement has ever been issued concerning ROUSE Page Frames, but that single advertisement has produced a large list of satisfied users. This ROUSE Page Frame is illustrated at the top of this page as it appears when firmly locked around a page of type, ready to be put on the press. The Page Frames are so thin that they can be locked on the press with the type, reducing work-ups and chance for pi. ROUSE Page Frames are strongly endorsed by users.

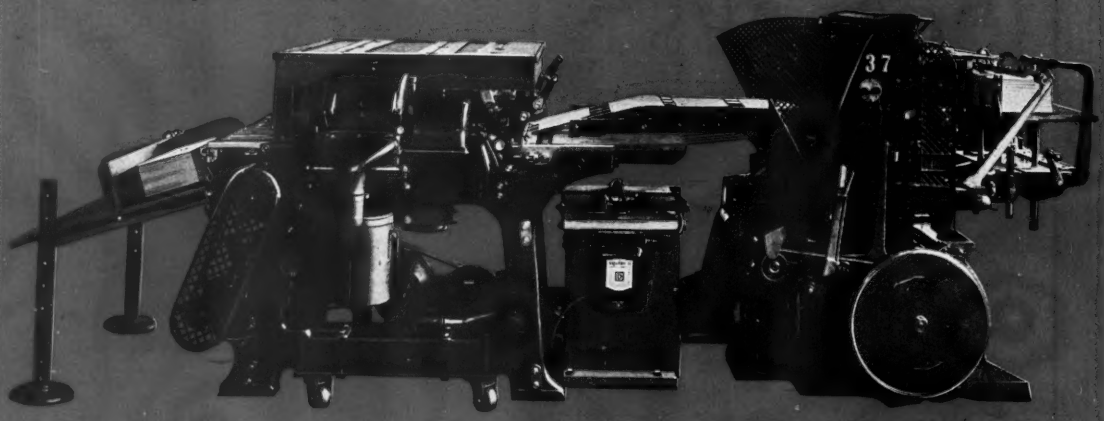


Above you see the two side bars in position at sides of page and the end bars being dropped into position. Anyone can do this expertly after five minutes practice.

H. B. ROUSE & CO.
2214-16 WARD ST., CHICAGO

AUTOMATIC HIGH SPEED BRONZING

Showing Miehle Vertical with Milwaukee Bronzer, Guaranteed to handle maximum speed of press. Note simple sheet delivery device driven from bronzer—independent of press.



The Milwaukee Bronzer

What It Will Do:

1—Bronzes and dusts in one operation.
2—Connects with any press.
3—Portable—can be moved all over the room.
4—No extra handling of sheets—same as one impression.
5—No loose bronze flying around the room.
6—Both sides perfectly cleaned.
7—Takes sheet right off the press—same speed as press.
8—Economical in the use of bronze.
9—Appreciated by employees—no trained help required.
10—Handles material flat, paper or metal up to 3-16 inch thick.
11—No grippers—continuous feed—no feeder required.
12—Simple in construction and operation.

Made in four sizes: 27-inch, 35-inch, 51-inch and 67-inch.

Write for prices and literature. **C. B. HENSCHEL MFG. COMPANY,** 325 MINERAL ST. MILWAUKEE, WISCONSIN

SAVES SPACE STEPS SUPPLIES

No. 14050 LOCK-UP and STORAGE TABLE

{An indispensable unit for modern plants of medium and larger size}

ONE side, as illustrated, stores a large quantity of labor-saving reglets and furniture in the most useful lengths. Two large and deep drawers are provided for stoneman's use.

The entire reverse side is equipped with steel runs for the modern system of page storage on individual galleys.

Cast iron surface 51″ x 75″ (Marble surface 48″ x 72″ with coffin can be used).

Finish: Antique Oak.



For Sale by Independent Dealers and Type Founders the World Over.

THOMPSON CABINET COMPANY
Ludington, Michigan, U. S. A.
MILLER & RICHARD, TORONTO, CANADA, Sole Agents for Canada

Another Private Plant Selects C&G Tools...



Patent Applied for

C&G Router, Jig-saw and Type-high Machine

The first thought in equipping a private plant is the highest efficiency. The problem is approached from a scientific viewpoint.

The vast number selecting, exclusively, C & G tools is evidence that they have stood the test of efficiency.

"PRINTING" November, 1929

Firemen's Insurance Co. Installs Private Plant

A new private printing plant which ranks in size with some of the largest commercial establishments in northern New Jersey has just been installed by the Firemen's Insurance Company at 10 Park Place, Newark.

C&G Trimmiter and C&G Router, Jig-saw and Type-high machines were selected.



C&G Trimmiter Model No. 2

Patented

Efficiency is the first element of profit. A machine must be profitable. It must save minutes thereby saving hours and adding to profit.

C & G tools are the first choice of efficiency experts—whether in private plants, great newspapers or commercial print shops.

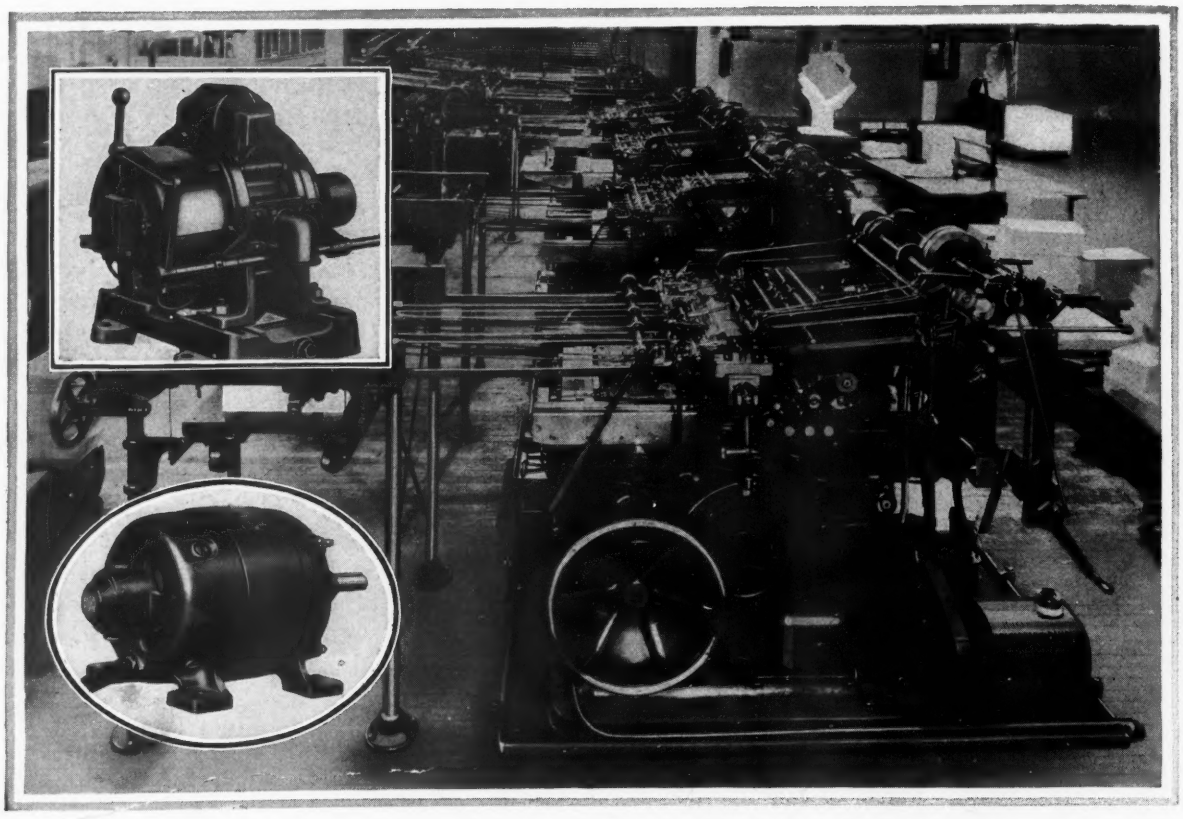
Let us tell you more about these time savers and profit makers.

Cheshire & Greenfield Manufacturing Co.

Designer and Maker

182-184 E. Clybourn St. — *Milwaukee, Wis.*

The Kelly has always been equipped with G-E Motors



THE success of the "Dependable Kelly" in its fifteen years of service to the printing industry is a striking testimonial to the G-E motors which have always been an integral part of the design.

G-E motors are especially suited for the high-speed, high production requirements of the Kelly. Their dependability and economy have been proved in thousands of installations.

No matter how large your plant—or how small—no matter what kind of machinery you use—General Electric can meet your every requirement for electric equipment.

Motorized Power
—fitted to every need

200-268

JOIN US IN THE GENERAL ELECTRIC HOUR, BROADCAST EVERY SATURDAY AT 9 P.M., E.S.T. ON A NATION-WIDE N.B.C. NETWORK

GENERAL ELECTRIC

GENERAL ELECTRIC COMPANY, SCHENECTADY, N. Y., SALES OFFICES IN PRINCIPAL CITIES

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



The trade is delighted
with the new



CROMWELL JUNIOR

TYMPAN SHEET
which we manufacture
specially for use on

MIEHLE
KELLY
HARRIS
MILLER
SIMPLEX

or any other high speed press

Scored here

Your Jobber or we ourselves will be glad to give you full particulars

MADE BY
THE

CROMWELL PAPER CO.

WHIPPLE STREET AT 47TH
CHICAGO
U·S·A·

KREOLITE



Do Your Floors Retard Production?

DO YOUR floors stand up under the heavy weight and vibration of printing presses or the constant trucking of forms and paper stock?

Listed below are a few of the many large printing houses who have chosen Kreolite Wood Block Floors for their plants:

Chicago Daily News	Chicago, Ill.
Edmonton Journal	Edmonton, Alta., Canada
Farm & Ranch Publishing Company	Dallas, Texas
Government Printing Corporation	Washington, D. C.
Hearst Publishing Company	Chicago, Ill.

Kreolite Wood Blocks are laid end-grain up. The patented grooves in each block are filled with Kreolite Pitch. The entire floor is thus bound into a solid, tough, resilient unit of marvelous strength and toughness. The surface is smooth, warm, sanitary, easy on the worker's feet and almost impervious to wear.

Send us your floor problem. Our Floor Engineers will study your needs and make recommendations without the slightest cost or obligation to you.

THE JENNISON-WRIGHT COMPANY, Toledo, Ohio

Branches in All Large Cities

Kreolite Floors Can Be Laid Without Interrupting Production

WOOD BLOCK FLOORS

THE MONOTYPE

Preserves the Fine Typographic Traditions of Hand-Set Printing

ALL the flexibility of hand work, the niceties of word and letter spacing, the beauties of type design, *the flowing grace of kerned italics* —with the added advantage that Monotype-cast type is always new, with a sharp and clear face, for good printing. Printers, Advertising and Trade Compositors, through the medium of the Monotype, have access to a wide range of good type faces of traditional and modern design and harmonious decorative material, with which to meet the typographic requirements of buyers of advertising space and of printing.

Possession of a Monotype is evidence of leadership in all branches of printing

Lanston Monotype Machine Company

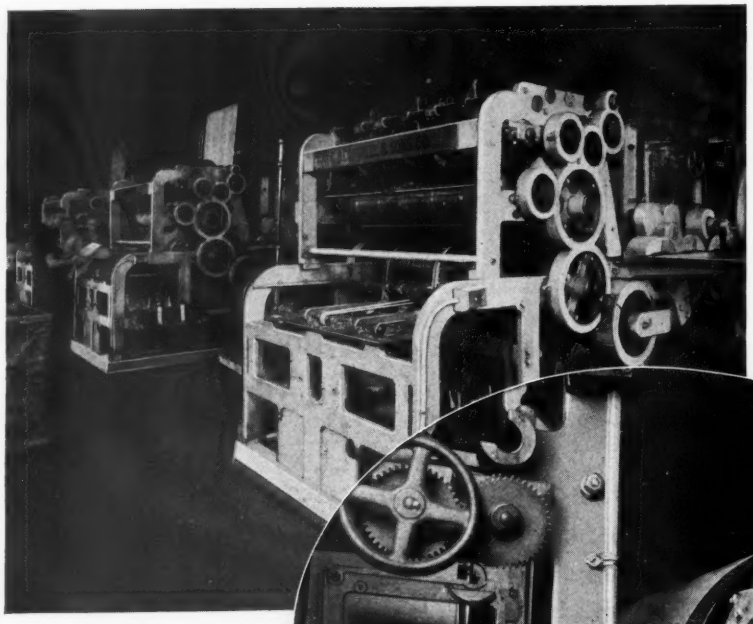
Monotype Bldg., Philadelphia, Pa.

Composed in Monotype Garamond Bold No. 548 Series

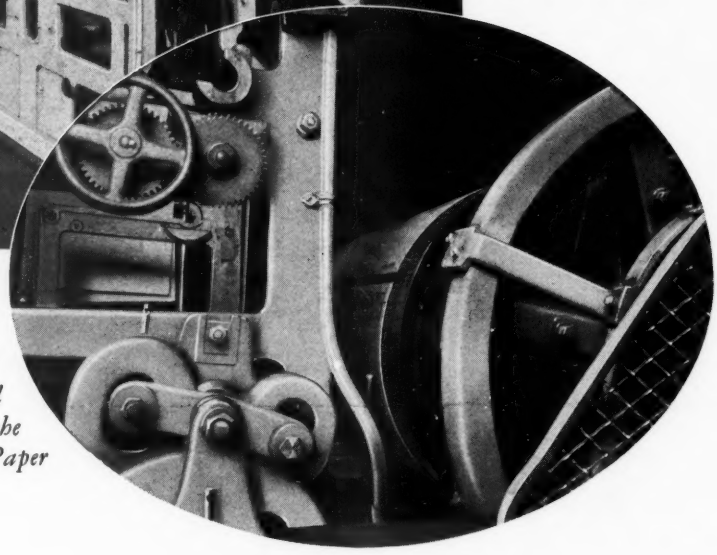
Announcing

A NEW PRINCIPLE IN

TYMPAN PAPER



ON *this battery of Web Presses at McGraw-Hill Co. they use Aloxite Brand Tympan Paper*



A CLOSE-UP *of impression roll covered with the new Tympan Paper*

ALOXITE BRAND

REG. U. S. PAT. OFF.

THE CARBORUNDUM COMPANY, NIAGARA FALLS, N. Y.

REG. U. S. PAT. OFF.

(CARBORUNDUM AND ALOXITE ARE THE REGISTERED TRADE MARKS OF

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

Introduced to the Printing Art by

CARBORUNDUM

REG. U. S. PAT. OFF.

Explaining the Simple Principle of this New Idea in Tympan Paper

CARBORUNDUM offers the printing industry something radically new—yet practical, simple, economical in this Aloxite Brand Tympan Paper. It is a sheet coated with a myriad of fine abrasive grains. The principle involved is simply this—

THE slight amount of ink that is gathered on this new top-sheet is sunk beneath the actual surface—in the tiny valleys between the multitude of grains or points.

THEREFORE THERE CAN BE NO OFFSETTING. The thousands of little grains present a surface upon which no actual ink impression can be made—anymore than you can print on sand. Exhaustive tests on Perfecting Presses, have proved that Aloxite Brand Tympan Paper absolutely produces clean sheets—no offsetting—no smut—no throw back—

IT PROVIDES A SLIGHT GRIPPING ACTION tending to keep the stock running absolutely straight—thus also preventing smutting.

THE SHEET CAN BE WASHED FREE FROM THE INK embedded on the paper backing between the grains with naphtha, gasoline or similar cleaner—and used over and over.

THE GRAINS ARE TOUGH enough to resist any crushing or breaking down—

THE COATING IS SO SCIENTIFICALLY DONE as to preclude the possibility of shedding—

AND THERE IS *absolutely no added wear on printing plates.*

This new Tympan Paper is recommended for use on Perfecting Presses on any grade of work

Further Details and Information Upon Writing

TYMPAN PAPER

THE CARBORUNDUM COMPANY, NIAGARA FALLS, N. Y.

REG. U. S. PAT. OFF.

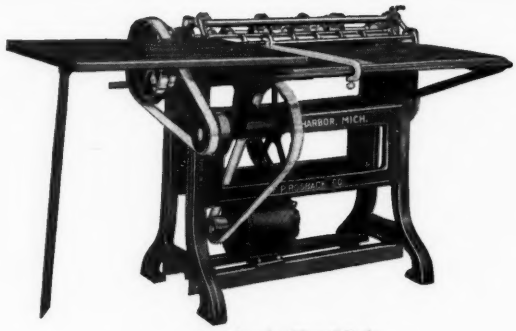
THE CARBORUNDUM COMPANY FOR ITS PRODUCTS)

FIFTY YEARS OF SERVICE TO



Rosback New Model Extra Heavy Perforator Foot Power

With micrometer adjustment table gauges, front and back, and new features for close-to-edge perforating—a feature you will appreciate. Built in 15, 20, 24 and 28 inch sizes.



Rosback Slot Hole Rotary Perforator

A universal machine capable of doing a wide range of work. The Rosback Slot Hole Rotary will do everything that all other like machines combined will do. Speed, accuracy and quality of production guaranteed.



Rosback Super XX Heavy Perforator

Complete with automatic sheet remover, and lay-boy; also, new model spacing feed gauge. Built in 28 and 30 inch sizes for belt or motor drive.



Rosback New Model Extra Heavy Perforator

You will be proud to own this Rosback Perforator. It will last indefinitely and will turn out more and better work than any other perforator. Motor drive; furnished complete with special gauge features.



Rosback Extra Heavy Belt Drive Perforator

Built in 24 and 28 inch sizes. Guaranteed for five years.



Rosback 10-inch Hand Power Perforator

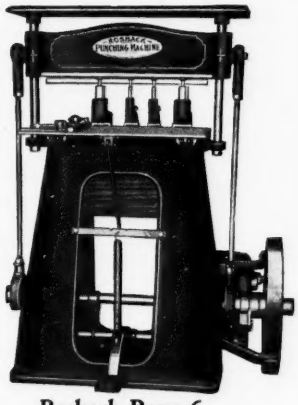
This machine is of the open-end type. Will perforate a solid line 10 inches long. Easily operated. Good for check work.

BUILT

F. P. ROSBACK

BENTON HARBOR, MICHIGAN

PRINTERS AND BOOKBINDERS



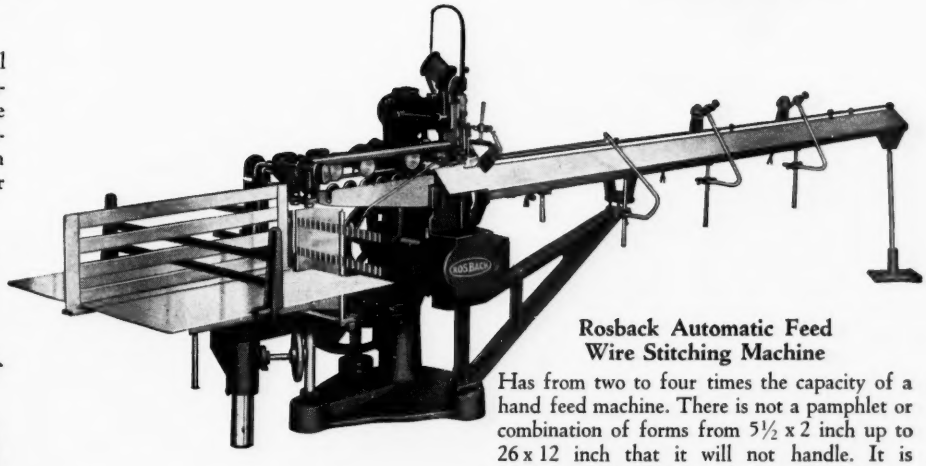
Rosback Pony 6 Punching Machine

This machine is the original combination punching machine. Famous for its large range of work. It's a substantial 24-inch machine built in foot power, belt and motor drive.



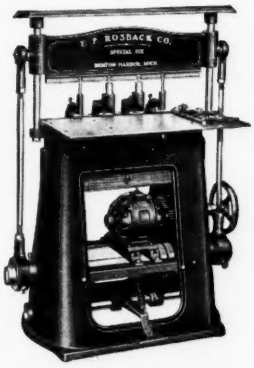
Rosback Round Hole Rotary Perforator

This machine has five times the capacity of any other perforator. Buy a Rosback Perforator and save money. We guarantee this saving.



Rosback Automatic Feed Wire Stitching Machine

Has from two to four times the capacity of a hand feed machine. There is not a pamphlet or combination of forms from 5½ x 2 inch up to 26 x 12 inch that it will not handle. It is equipped with the famous High Speed Boston Stitcher Head. Your bindery problems will vanish with this machine.



Rosback Special 6 Punching Machine

Without question this is the strongest and most versatile punching machine ever built. Equipped with micrometer adjustment table gauge. Has every labor-saving and cost-reducing feature. 28-inch size, for belt or motor drive.

The Rosco

Foot Power Multiplex Punching Machine

Complete with two ¼-inch round hole punches and dies. This is the *biggest* little punching machine on the market today for punching round, open or special shapes of holes; built strong and substantial; table equipped with *micrometer adjustment side gauge,* assuring perfect register.



BY

COMPANY

The Largest Perforator Factory in the World

A Profitable Combination



The 6-C Colt's Armory
with
Peerless Roll Leaf Attachment

THIS combination of equipment is a business builder. It enables the printer to contract for and produce, *profitably*, fancy and attractive announcement cards, cover pages, and other work of this nature embossed in gold and colors.

The laying of the leaf and embossing are done in *one impression*.

Write for Complete Details

THOMSON-NATIONAL PRESS CO., *Inc.*
Franklin, Massachusetts

NEW YORK:
Printing Crafts Building
461 Eighth Avenue

CHICAGO:
Fisher Building
343 So. Dearborn Street

"Why melt metal twice to use it once?"



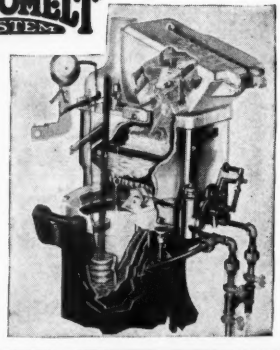
TO THE LEFT—

Monomelt equipped battery of Linotypes in composing room of *Atlanta Georgian*, Atlanta, Ga.

BELOW—

Phantom view of Monomelt Unit rigidly fastened to machine pot showing method of melting down slugs and delivering clean, hot metal to machine pot. Note governors that maintain perfect heat control in both pots.

MONOMELT SYSTEM



The Monomelt System begins at the beginning, cleans up the composing room and systematizes the handling of metal from killed-out slugs to casting. It does away with the metal furnace reduces oxidation and cuts drossage 75%. The Monomelt System pays for itself in less than one year.

Write for Details to

THE MONOMELT COMPANY
1621 Polk St., Minneapolis, Minn.

Clean Metal Assured!

Perfect printing faces are accomplished by clean metal. The Monomelt System takes your "killed-out" slugs in batches of 45 to 50 pounds and melts the metal, at the same time giving it the necessary agitation. Simultaneously with each cast, the clean metal from the bottom of the Monomelt pot is fed to the machine pot, where it is maintained at a constant correct level at the ideal casting temperature. The results are perfect, solid slugs with sharp, clear faces and increased production. Electric or gas Monomelt Units are made for Linotype, Intertype, Ludlow, Elrod and Monotype.

"LAST WEEK," says Time, "Friends of the artist were permitted to see nine of a series of ten new murals by Boardman Robinson for department-store tycoon Edgar Kaufmann of Pittsburgh. Three years ago, Edgar Kaufmann, on culture bent, decided to remodel his store. He scoured the U. S. for a good draughtsman, found Boardman Robinson, painter-cartoonist, asked him for a set of murals expressing the history of commerce. Delightedly he accepted the commission."

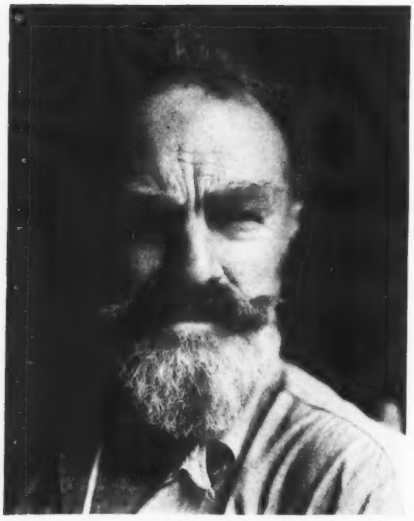


We take pleasure in showing the above sketch by Boardman Robinson, through the courtesy of E. Weyhe Galleries; plates by Sterling Engraving Company; electros by Norman-Dohm Electrotype Company; printing by The Read Printing Company; inks furnished by F. H. Levey Ink Company—all of New York City.

THIS is one of a series of inserts showing the works of individual craftsmen in the various arts allied to printing—arts that have reached their high sphere of influence because of still another art, that of paper-coating, in which The Martin Cantine Company has been a leader for over 40 years. Only *coated* paper makes practical the printing of fine-screen reproductions.

Cantine's COATED PAPERS

CANFOLD · ASHOKAN · ESOPUS · VELVETONE · LITHO C.I.S.



BOARDMAN-ROBINSON

. . . hopes some one will step on a policeman's toe.

If your Message is Important, Print it on Coated Paper

TO make it effective, make it beautiful—with striking art work, fine screen cuts, good electros and *coated* paper.

Engravers prove their cuts on coated paper because a coated surface is needed to bring up the fineness of detail. Print the finished job on coated paper for the same reason.

The Cantine Sample Book shows coated papers for all requirements—made by mills that have specialized in paper-coating exclusively for over 40 years. Write for a copy . . . . and use it for the selection of paper whenever you have an important message to print.

THE MARTIN CANTINE COMPANY
SAUGERTIES, NEW YORK
Specialists in Coated Papers Since 1888
New York Sales Offices: 501 Fifth Avenue

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Los Angeles — CARPENTER PAPER COMPANY
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Tacoma — STANDARD PAPER COMPANY

Cantine's COATED PAPERS

CANFOLD * ASHOKAN * ESOPUS * VELVETONE * LITHO C.1S.
NIAGARA * DUO-BOND * HI-ARTS * M.C.FOLDING * WATERTONE

MONITORS

Widen the Profit Margin . . .



Corner of the bindery in the plant of Blakely Printing Co., Chicago, showing a few of the ten MONITOR Stitchers that help to make this organization one of the most efficient in the U. S.

Printers who have stitching jobs to do have to figure pretty close in order to realize any profit on that operation—unless they're using Monitors.

These great little machines wade right into their tasks and turn out fine, accurate work with a speed that's amazing. And they don't require the services of a skilled operator. Any one can run a Monitor and produce maximum volumes with lightning precision.

Monitors combine unlimited speed and accuracy with exceptional long life, free from costly upkeep expense. That's why hundreds of printers are making their stitching earn real profits.

Stop merely "breaking even" with stitching costs. Increase your margin of profit — You can do it with Monitors. Investigate — compare — put Monitors to the most rigid tests. Find out why they excel — see how simple, sturdy and fool-proof they really are. Mail the coupon today!

LATHAM MACHINERY COMPANY
1147 FULTON STREET, CHICAGO

NEW YORK, 461 Eighth Ave. BOSTON, 531 Atlantic Ave. PHILADELPHIA, The Bourse

Tear off and mail this Coupon

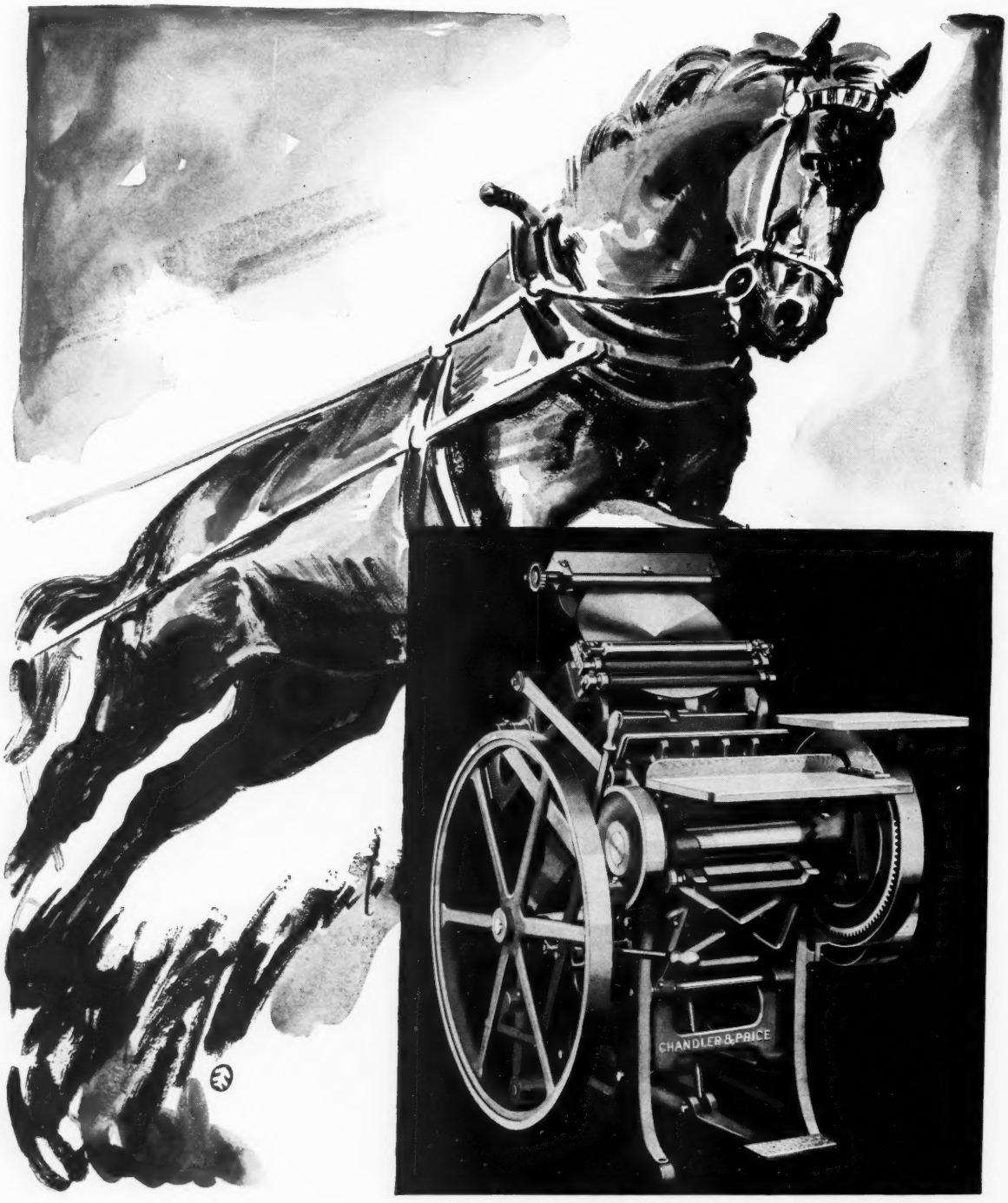
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Latham:
Tell us all about MONITOR *Bindery Machines and give names of firms to whom we may refer.*

Name.....

Address.....

City..... **State**.....



CHANDLER & PRICE 10″ x 15″ NEW SERIES PRESS

THE CHANDLER &

Chandler & Price Printing

C L E V E L A N D

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

The WORK HORSE *of* PRINTING

EVERY printer likes to produce the finer examples of his craft—the creative jobs, the deluxe catalogs, the elaborate four-color process work.

These "show pieces" represent desirable business for him because they evidence his ability to handle high grade printing.

Yet they represent but a small part of total printing production. A careful study of printing plants shows that for the average printer his run-of-the-hook carries less than 25 per cent of so-called fine jobs.

Three fourths of his jobs consist of utility printing—letterheads and envelopes, blotters, circulars, handbills, invoices, statements, practical forms and blanks, labels and tickets, envelope stuffers and folders—the commonplace, every day items of general use that keep the wheels of business moving.

These with their huge volume and steady turnover represent the average printer's "bread and butter" business. In these lies his biggest opportunity for building up substantial business and worthwhile profits.

Over a period of 44 years, universal experience has demonstrated that the most practical, efficient and economical equipment to handle the printer's heaviest load is the Chandler & Price Platen Press—*the Work Horse of Printing.*

Low first cost and upkeep—economy of power and ink—quick make-ready and wash-up—rapid feeding and convenient handling—quick transition from one job to another—strength and dependability—quality workmanship and flexibility of service—all these are factors that justify a place for the Chandler & Price Platen Press in every printing shop.

With its superior advantages for miscellaneous utility work the Chandler & Price Platen Press is also capable of surprisingly good quality on fine halftone and color work. Because of its wide range and adaptability the Chandler & Price Platen Press will yield you a higher return per dollar invested than any other piece of equipment in your plant.

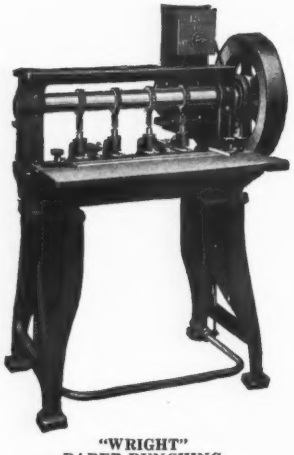
Made in four standard sizes to meet every requirement—8″x12″—10″x15″—12″ x 18″—14½″ x 22″. Write for details and prices.

PRICE COMPANY

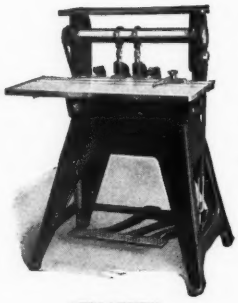
Presses and Paper Cutters

OHIO ✦ U. S. A.

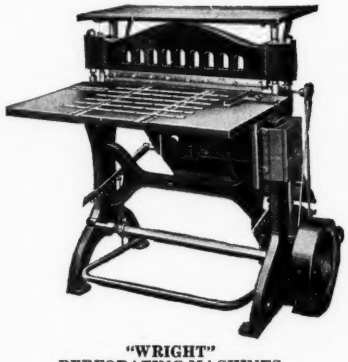
WRIGHT PRODUCTS



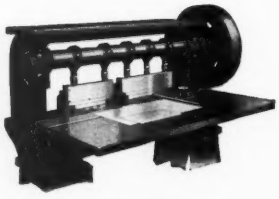
"WRIGHT"
PAPER-PUNCHING
MACHINES



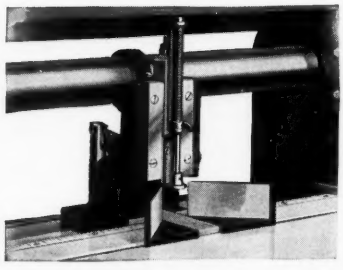
"WRIGHT"
Model "H"
Made in foot power and
motor driven designs.



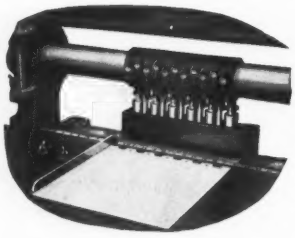
"WRIGHT"
PERFORATING MACHINES
Foot or Power Driven



"WRIGHT"
MULTIPLE-HOLE
COMBINATION
There is a similar style for
every ledger sheet.



"WRIGHT"
ROUND-CORNERING
ATTACHMENT
Two-inch capacity—built for con-
stant accurate service.

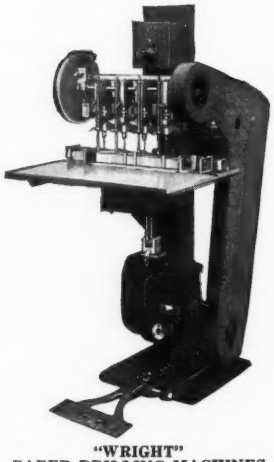


"WRIGHT"
TAB CUTTING
ATTACHMENT
The standard equipment with the
majority of producers of
index cards.

WRIGHT



"WRIGHT"
MODEL No. 143
SINGLE
SPINDLE
DRILL



"WRIGHT"
PAPER DRILLING MACHINES
Multiple Spindle



"WRIGHT"
ROUND-CORNER
CUTTER
Foot Power

PRODUCTS

IF IT'S A "WRIGHT" IT'S RIGHT

The J. T. Wright Company

Manufacturers of Paper Drilling, Punching and Perforating Machinery
Also Designers and Builders of Special Machinery

2733 - 2737 COLERAIN AVENUE CINCINNATI, OHIO

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IN NEW YORK: E. P. Lawson Co., Inc., 424 W. 33d Street
IN CHICAGO: Chas. N. Stevens Co., 112 W. Harrison Street
IN DETROIT: Floyd A. Mahl, Factory Rep., 723 First Street
IN ATLANTA: J. H. Schroeter & Bro., 223 Central Avenue
IN DALLAS: American Type Founders Company
PACIFIC COAST: American Type Founders Company

$1,000 REWARD

For proof that any other inks and compounds will produce *Hard, Flexible,* and *Permanent* Raised Printing Effects like our Patented Process,

EMBOSSOGRAPHY

While our advertising at present harps on the fact that our Automatic Machine, The EMBOSSOGRAPHER, for producing Raised Printing effects is a remarkably efficient unit for the work, and that our Patented Process, EMBOSSOGRAPHY, is the *only* process that produces Raised Printing Effects that are *Hard, Flexible,* and absolutely *Permanent.*

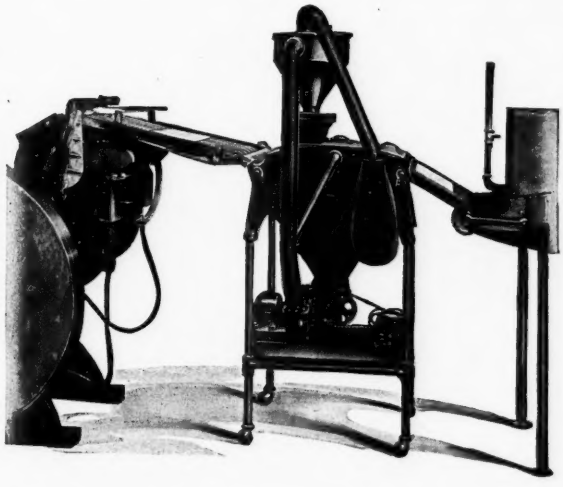
We also manufacture hand operated machines, for both Gas or Electric heat, in several sizes, $100.00 upward, and other varieties of *Compounds,* quick and slow fusion *Gold, Silver* and *Neutral,* for all Colors of Ink, that are far superior to all others on the market, as testified to by users, both for automatic machine use of every make as well as hand operation, and results are guaranteed as represented, *but* we do not label our product *Flexible* when it does not produce absolutely flexible work. We believe in fair dealing, and misrepresentation as practiced in above form by some manufacturers is unfair to us, as well as to the purchasers.

THE EMBOSSOGRAPHER

Patented and Patents Pending

An automatic machine for producing Raised Printing, Embossography, Thermography, etc. Made in A VARIETY of sizes for every need.

THE EMBOSSOGRAPHER is a separate and distinct unit, whose function is to apply the compound, clean off the excess, and deliver to heater. Will handle any AND EVERY variety of compound.



THE EMBOSSOGRAPHER is without question the most simple and foolproof machine of its kind now on the market; will operate with one pound of compound. One turn of a knob regulates the supply of more or less powder. Built for hand feeding, or to operate direct from a press.

THE EMBOSSOGRAPHER is the crowning achievement of a practical printer, after over 15 years of actual experience in producing raised printing effects.

Send for Certified Copy of Survey, as to the operation of our Automatic Machine, THE EMBOSSOGRAPHER, made by the A. C. Neilsen Co. of Chicago, Ill.; also testimonials from users; price list of supplies, etc.

Complete and ready to run and operate in connection with your heater, $350.00

Complete, with one of our Model No. 4, Gas or Electric Heaters as shown above, **$500.00**

THE "LITTLE GIANT"
EMBOSSOGRAPH MACHINE,
Gas or Electric Heat, complete with Motor, Inks and Powders, ready to run, fully guaranteed **$100.00**

The Embossograph Process Company, *Inc.*

ESTABLISHED 1915

251 William St. NEW YORK, N. Y.

SALGOLD "Automatic Jobber"

"THUNDER and LIGHTNING » » these machines do produce!"



An unequaled machine

$1700.00
F. O. B. CHICAGO

complete with motor!

THIS is a compact unit for high-speed production, constructed by the best engineering brains. The materials and workmanship combined make it an ideal machine for plain and color printing and is guaranteed for register in color work.

Its size is 10 by 15 inches, with a speed of 3500 impressions per hour; envelopes, two up, 6000 per hour. It can be installed in a very small space. For high speed production work, at an initial cost that assures profits, it will pay you to invest your money by installing this machine in your plant.

For sale exclusively by

HOWARD D. SALINS GOLDING PRINTING MACH. Inc.
608 SOUTH DEARBORN STREET, *Telephone* HARRISON 5936, CHICAGO, ILLINOIS

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

KABEL ITALIC

is now available

Kabel is the only sans-serif letter, American or foreign, which is complete with italic. It rounds out the series, making the Kabel Roman doubly valuable. Now ready in all sizes from 6 through 48 point. The Kabel Bold Italic is being cast and will shortly be available in the same sizes. Send for specimen showing of the whole Kabel series.

CONTINENTAL TYPEFOUNDERS ASSOCIATION INC

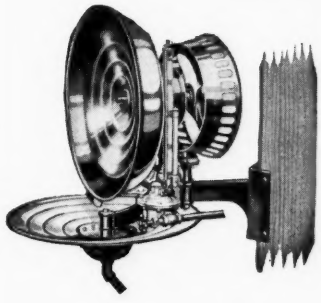
216 East 45th Street, New York City

Also Stocked at

SAN FRANCISCO: Monotype Composition Co., 659 Folsom Street
BOSTON: Machine Composition Co., 470 Atlantic Avenue
CLEVELAND: Turner Type Founders Co., 1729 East 22nd Street
DETROIT: Turner Type Founders Co., 516 West Congress Street
CHICAGO: Turner Type Founders Co., 537 South Dearborn Street
BUFFALO: Charnock Machine Co., 160 Ellicott Street
PHILADELPHIA: Emile Riehl & Sons, 18 North Sixth Street
ST. PAUL: Perfection Type, Inc., 141 East Fifth Street
KANSAS CITY, MO.: Kansas City Printers Exchange, 714 Baltimore Ave.
DES MOINES: Des Moines Printers Exchange, 214 Second Street

A Happy New Year

for you . . . MR. PRINTER . . . depends a whole lot on the weather



The Bahnson Company can do more than wish Mr. Printer a Happy New Year — it can make one for him.

It's this way: if static, with its resultant off-setting, smudging, feeder stoppage, etc., is eliminated — if stock shrinkage or expansion with inaccurate register is prevented — if press rooms have a more wholesome, healthful atmosphere — and all this doesn't cost too much — wouldn't it be a Happy New Year, Mr. Printer?

Bahnson Humidifiers do this and *then* some. Write for our booklet of valuable information "Printing With Conditions Just Right" and the names of some of the users who can tell you about how well Bahnson Humidifiers have served them.

BAHNSON HUMIDIFIERS

THE BAHNSON COMPANY
93 Worth St., New York

General Office and Factory
Winston-Salem, N. C.

Perforate the job first . . . *on a* UNIVERSAL-PEERLESS . . . *then print it, on any automatic press*



THE UNIVERSAL-PEERLESS ROTARY PERFORATOR has been the standard for forty years. Whenever slot-hole perforators are discussed the Universal-Peerless is the one that is given first consideration. And this popularity is deserved. With what other perforating machine can you get these guarantees and time-saving features —

Clean-cut perforation without a burr;
Guaranteed upkeep cost for maintaining a clean-cut perforation;
Perforating before printing, so flat and smooth that it can be run on an automatically fed press;
Adjustable for cutting out more or less stock, depending on the weight and grade of paper to be perforated;
Absolute accuracy on any kind of paper and for any number of lines of perforation;
And you get a Rotary Perforator at a price only a trifle higher than for an ordinary vertical Round-Hole Perforator.

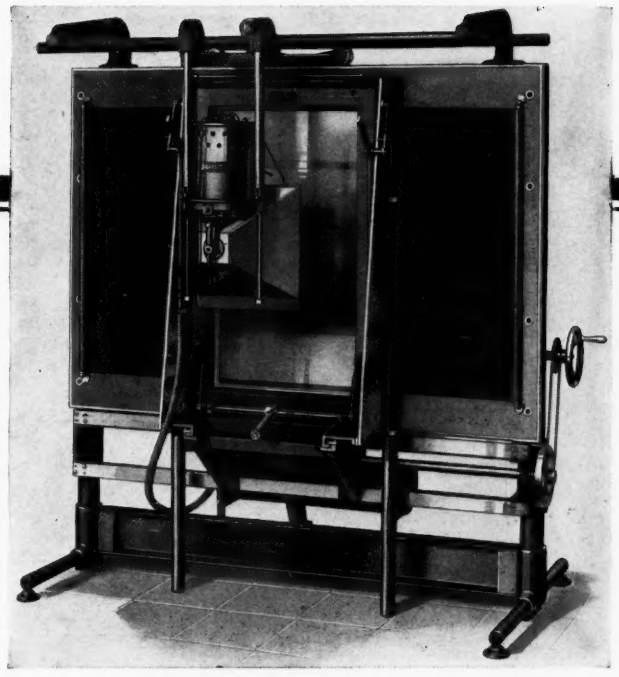
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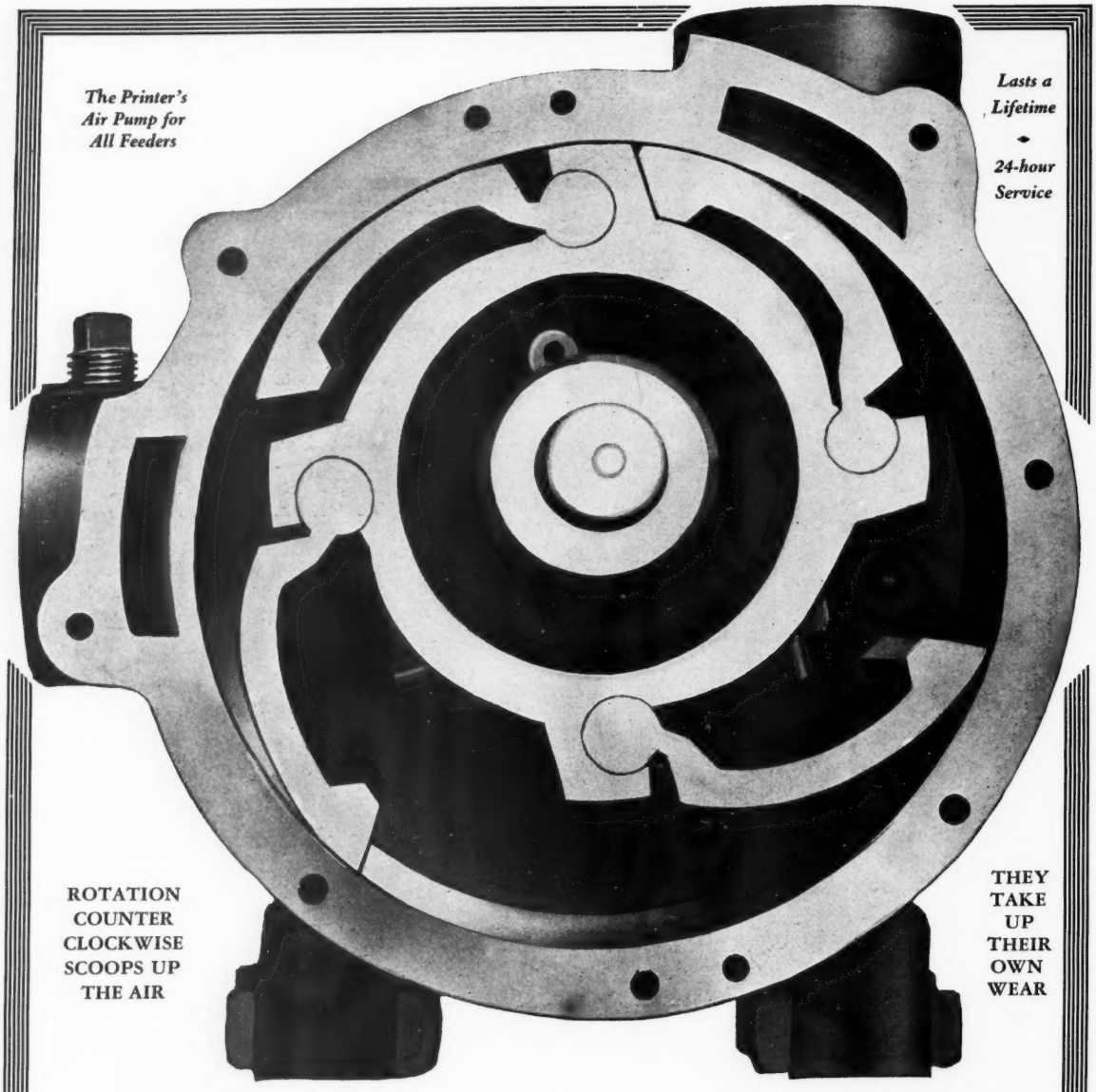
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for pressure blowing and vacuum pickup
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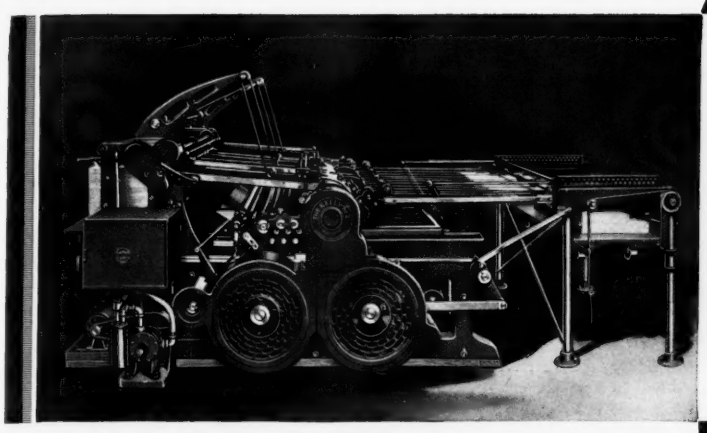
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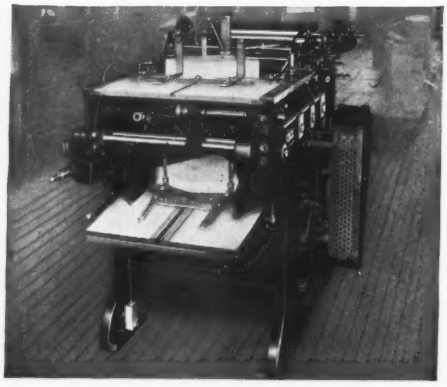
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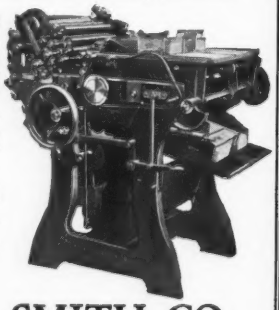
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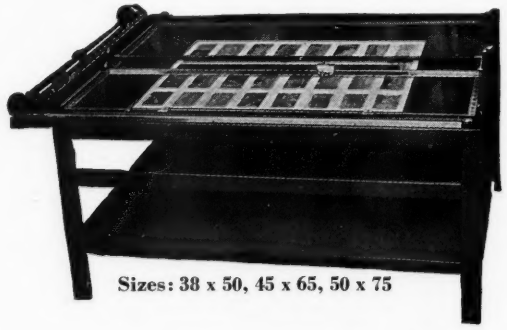
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"It certainly is a great time saver, not only in the time of lining up itself, but it eliminates inaccuracy and prevents delays throughout the process of registration in all departments."



Sizes: 38 x 50, 45 x 65, 50 x 75

Saves Time~Adds Profit

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Let us help you to turn to real profit the jobs that now cause loss because of excessive line-up and register expense. Learn what can be done about this from the Craftsman Office nearest you. Drop them a line today.

Craftsman

Line-up Table Corporation

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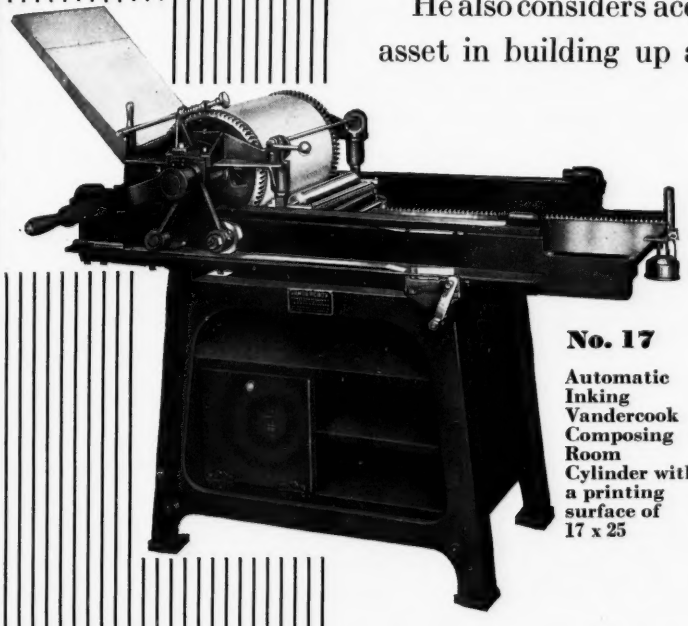
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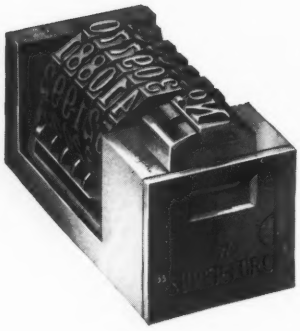
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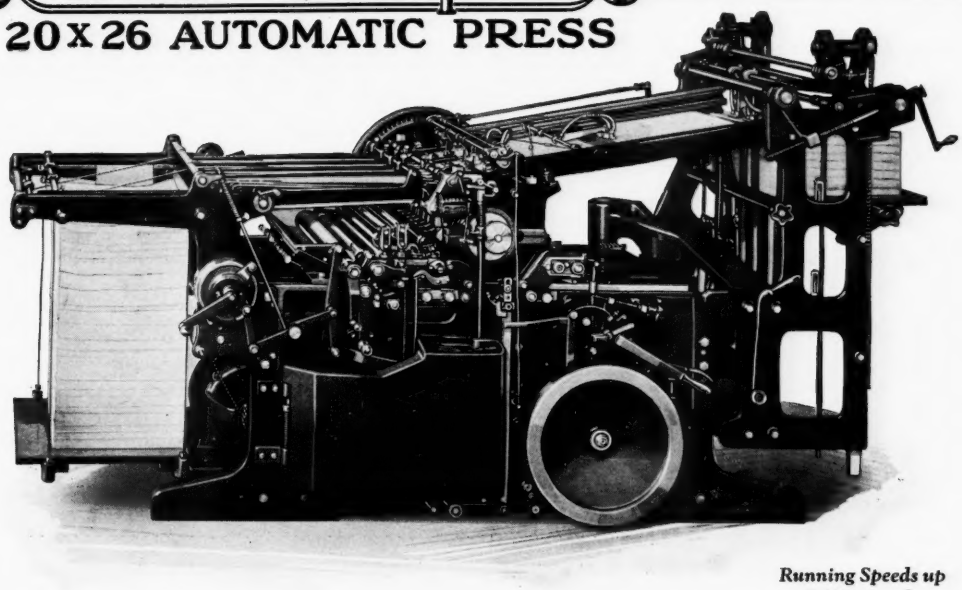
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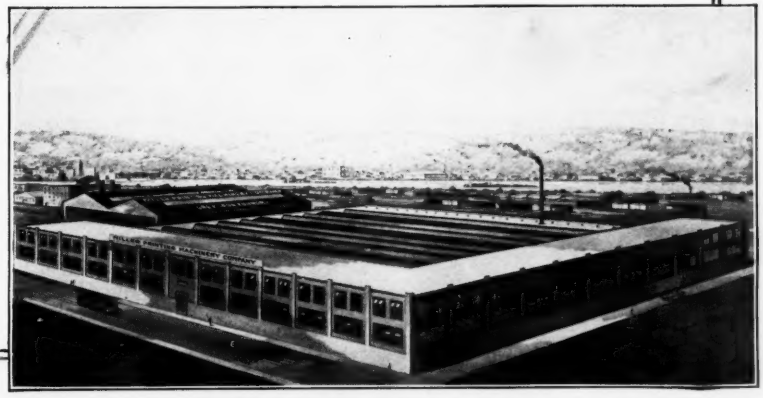
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THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

J. L. FRAZIER, Editor
MILTON F. BALDWIN, Associate Editor

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THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

JANUARY, 1930

VOL. 84—No. 4

Can the Printer Profit by Undertaking Research and Merchandising Plans?

By CLARENCE E. BOSWORTH

An important question, and an authoritative response. Most of you know why market analyses are conducted: To determine sales possibilities for a product. Too few know how to handle such research. The writer tells you both why and how. Then he shows where the printer enters the picture, and presents actual instances which suggest what profits are to be found in this relatively new field. The final article, in the February issue, presents still more actual examples. For your own benefit read both articles

THESE new things—market analyses and plans: What are they good for? How did they happen to creep into this printing business anyway? Shall we dabble with them or shall we let them alone? They sound profound; they indicate that we have raised *service* to the *n*th degree. Well, if we have, can we make this *n*th-degree service pay *n*th-degree profits? For we are always mindful of the fact that altruism will not buy ink, presses, and paper, and neither will it supply power nor meet the payroll.

Perhaps it is most important that we should know right at the start that market analyses and merchandising plans can be made extraordinarily profitable, and I shall try to tell you why and how. But first let us get a clear understanding of just exactly what these plans are.

A market analysis generally precedes any attempt to sell the merchandise in question. It is also used to find out why merchandise already on the market does not sell in satisfying volume or at satisfying profit. Its use for this latter purpose is generally necessary because no analysis preceded the selling effort, or because the first analysis was grievously in error. It is also applied to merchandise which has been on the market for many years and is suffering in sales because the item, the package, or the merchandising and sales policies have not been kept abreast of the times.

When applied to a new item the analysis must prove first that there is a demand for this item. It may be a latent demand, but intelligent inquiry will establish the fact of its existence. Take vacuum sweepers, for instance: When they were first introduced there was no active demand for them, for nobody but the inventor had ever seen one. But inquiry among any thousand housewives would have established the fact that the famous 99 44/100 per cent of them would pay handsomely and gladly for any contrivance that would stop dust-raising, arm-tiring, back-breaking broom-swinging. That would be proof enough of the existence of latent demand to warrant the manufacture and attempted sale of the vacuum sweepers.

The next man that came along with the idea of making a vacuum sweeper could ascertain, from the established demand for the first, how much of a demand (market) there would be for his. Presuming that the second was electrically operated, he would ascertain the number of wired homes to establish the maximum number of possible buyers. He would shrink this figure by eliminating wired homes that are too lowly to warrant purchase of a vacuum sweeper for them. He would shrink it still more by eliminating the types of families in which women are expected to drudge through life. And then he would eliminate those isolated wired homes, if any, which are too far removed from effective retail selling establishments. After he had taken these and also a few other things into consideration, he would arrive at a very close fact-figure of the number of electric vacuum sweepers that could be sold in this country.

Then he would cast about to locate the most effective distributing route between the factory and home. He might learn that there are efficient manufacturer's agents in enough parts of the country to reach every possible wholesaler. If he did, he might find that by using the established agencies he could eliminate the care, worry, detail, and much of the cost of maintaining his own sales department. On the other hand, he probably discovered that none of these established agencies indicated the required knowledge and the experience to handle this particular product, and his investigation probably showed that he must establish and maintain his own special selling organization.

His next step was to determine the classes of wholesalers who might properly and effectively distribute his vacuum sweeper to retailers. Among the wholesalers he found hardware wholesalers, electrical wholesalers, housefurnishing wholesalers, etc. And then he carried on through the retail classifications from the largest department stores on down until he finally included house-to-house canvassers. In this much of his

preliminary efforts he had established the fact of demand, possible consumption (sale), and he had satisfied himself that the proper channels of distribution were already open to him through established wholesalers and retailers. If he had not been so new in the field he would have had to learn all about his competition, and that would have included the number of competitors, their production and sales, methods of distribution, price competition, advertising competition, and all other elements that surely would, or might, affect his efforts.

Thus briefly, a market analysis establishes the fact of demand or lack of it, possible market (sale), discloses the actual or possible wholesale and retail outlets, and determines competition, actual or threatened. When considering competition it is well to remember that competition is not always active. It can be most destructively passive. Suppose, to use a far-fetched illustration just to keep us close to the vacuum sweeper, that fashion had suddenly decreed bare floors and that rugs and carpets were slated for the discard. Here indeed would have been competition with a vengeance. It would have been passive but none the less disastrous competition with style. Oh, yes—that happens. Horse breeders had it with automobiles, and makers of women's underwear and corsets have had and are having it with style.

The merchandising plan which follows a market analysis resolves the findings of the inquiry into a program of merchandising and sales. Merchandising, as it is differentiated from selling, means the broad general scheme of presentation of the article to the trade and to the public, and all the factors that are to be brought to bear to give it a good strong position in the market and to hold that position. Selling is the actual physical disposal of the product.

To illustrate: One manufacturer recently appeared on the scene with a product which was peculiar in that it could be merchandised either as an ointment or as a toilet preparation. The market investigation showed that out of six or seven thousand patent medicines on the market, druggists do a volume business with only fifty-five or sixty of them. Further investigation showed that, as between salves and ointments on the one side and toilet creams on the other, the gulf of demand and volume is so wide that they can hardly be compared. Also, market analysis showed that druggists were not at all enthusiastic over having another ointment shoved at them. They can make their own at greater profit.

But they were unanimous in promising wholehearted support of a medicated toilet cream because it would fill a then unoccupied gap between ointments and cosmetics. In other words, it would establish an entirely new classification of merchandise for them. So the product was *merchandised* as a medicated toilet cream, and it got off to a phenomenally propitious start. An almost identical product floundered about for years, spending thousands and thousands of dollars to overcome the sales resistance to ointments, before it finally took a reasonably secure and prominent place in the market. The story of these products is a splendid exposition of the rightness and wrongness that may be found in merchandising, and of the grief against which market analysis enables the principal to guard himself.

The merchandising plan must also present the program which the producer is going to use to create consumer demand. You probably know that retailers do not *sell* anything today. They just *stock* what they have a demand for. Wholesalers and jobbers do not sell anything today, either. They carry what the retailers demand. Approach any wholesaler with any product and he'll say: "Sure! We'll handle it. Just show us the dealer demand." Then approach the retailer and he'll say: "Sure! We'll stock it. Just show us the consumer demand." By the time you've gone from one to the other you will decide, if it is your product, that demand-creation is put squarely up to you; and so, when you go out to present your product to the trade, a very important feature of your merchandising plan will be an exposition of what you are planning to do to create the desired demand.

Both wholesalers and retailers will want to know that you are going to keep your product in legitimate channels. Do you remember that, when phonographs first came out, they were sold in cigar stores, keymakers' shops, and wherever? And when radios first came out they were sold in army and navy stores and in various equally absurd places? It wasn't until the merchandising plan was right that phonographs and, in their turn, radios, took their places in "legitimate" outlets. As soon as the merchandising plan was right, both of these items built large industries.

Then follows the sales plan. Here is where price and discounts are established and the program for setting the business-getting machinery in motion is made up. The first step is to determine the type of man to act as sales manager. The next step, if your own sales force is to be maintained, is to determine how many men to hire and train. Then write the plan they are to follow from wholesaler to retailer and back to wholesaler with the orders. Perhaps direct mail is used to break down the sales resistance, speed action, and reduce selling expense. It should be, but we'll get to that later. What we have wanted to do up to this point is establish mutual understanding of just what market analyses and merchandising plans are. If we have succeeded in that, let's find out how these things crept into the printing business.

All of this began when the service era opened. The man who first said, "Let me plan and write your booklet as well as print it," started something. It was a movement both offensive and defensive. It brought the printer nearer the point of origin, and nearness to point of origin reduces opportunity for a job to stray off to some other plant. It was at the same time a gesture to show advertisers that printers were not only not so dumb they had to have paper, type, and layout specified by some self-styled advertising expert, but that the printer was wise enough to do a little experting on his own hook. The new move commanded a thoroughly fresh degree of respect for printers, and made the experts realize that advertising advanced more through coöperation than by dictation. As it stands today, the printer has his battle to establish his creative capacity as unequivocably proved.

But even after winning this part of the battle for greater recognition, the printer found that others were nearer the point of origin than he because they were in position to specify media. It was natural that in many cases he should feel that direct mail, catalogs, etc., were not provided for as generously in the plans established by others as a full appreciation of their value seemed to dictate. Therefore he proceeded to prove his points and to force his way into the specifications; and it was only natural that he soon found himself establishing the specifications. It was simply a matter of repeating with analyses and plans what he had done before with copy and layout. Natural, commendable progress.

Most certainly all printers are not equipped nor do they have the capacity to analyze markets and sponsor merchandising plans. It is entirely reasonable to expect that a printer with a gift for expressive writing, an eye for effective layout, and due regard for effectiveness in papers, should be able to produce printed pieces in their entirety. Even if

he were just an amateur copywriter he might do all of this with a satisfying degree of constance. But analyses and plans are something else again. Impulse and imagination have mighty little to do with them. They require persistent pecking into records and peoples' private affairs until all necessary facts are at hand and then an interpretation of these facts into a plan of action. A plan presupposes a broad general experience in merchandising, advertising, and selling, and unless that experience is available for plan production the work may better be left to others. A perfectly good printer might cause himself to appear ridiculous in the eyes of his prospect by presenting a foolish analysis and plan.

Is it reasonable to suppose that a printer could ever produce analyses and plans to compare favorably with those that might originate somewhere else? I have heard much debating of this question. To me it is surprising that this question should have been asked more than once. If you mean, "Can a man who has a broad general knowledge of type, typography, and printing *only* be expected to produce an accurate market analysis and competent merchandising plan?" the answer is, "Most certainly not." But if you recognize the printer's capacity to bring a competent analyst and plan deviser into his organization, the answer is a most emphatic "Yes."

Customers have for years gone to their printers for artwork and engravings. Do they think that the man at the case produces all these? In recent years they have gone more and more to their printers for the copy and layouts for certain kinds of jobs. Do they think that the pressman, after he gets the old flat-bed whacking away, will wipe his hands on some greasy waste and pencil a few "clever" lines on some scraps of makeready? They do not. They recognize all of these as the products of an organization, and there's no reason in the world why that organization cannot be expanded to include a specialist, or some specialists, in merchandising.

This is, however, a branch of service in which there is almost no opportunity to bluff. If this new work cannot be undertaken competently, do not try to dabble in it. As I have said before, a perfectly good printer presenting an incompetent analysis and plan to a client might thus make himself seem so ridiculous that the prospect would discount even his capacity to print. But if you are properly equipped for such assistance, research and plans can be used to raise your profits to the *n*th power.

If you have been in the business very long, you have had experience with an advertiser whom you happened to call upon at the right moment, or who sent for you because he had something that he thought he'd "get out as a flyer to see what would happen." You got it out and nothing much happened, and when you tried to sell him on a follow-up he just wrapped himself in the chill of an iceberg and told you that direct mail, or whatever it was that he tried, didn't pay.

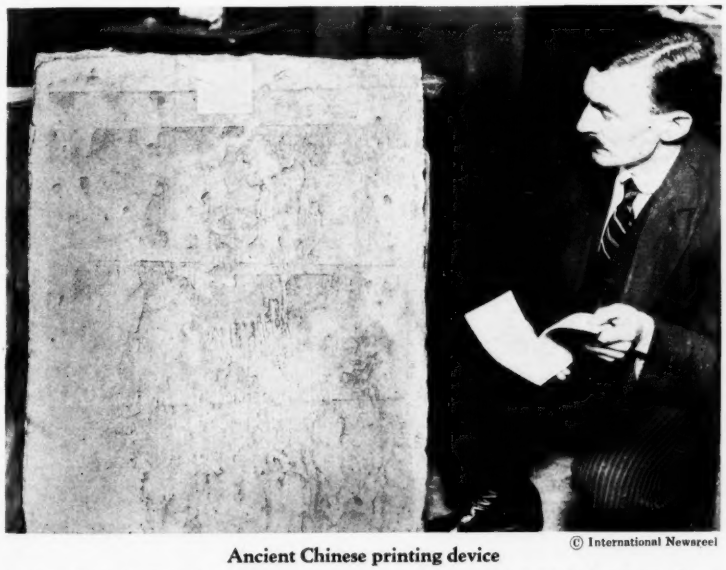
To let an advertiser buy any kind of advertising on impulse is the surest way I know to kill a customer. To sell an advertiser on plan is the surest way I know to strengthen his belief in advertising and to turn him into a consistent and loyal customer who will steadily increase his volume of patronage.

Just recently I came across a case in which a manufacturer had appropriated $2,000 to cover a picked list of retailers in a test campaign to learn whether he could sell direct to the trade by mail. His story to the printer was that he had an in-stock department and could ship the goods before 3:30 P. M. as called for on any order received before 10:30 A.M. He was all "het up" over this new service, which he pictured as extraordinary. Without any further inquiry the printer prepared a series of six mailing pieces. As sales messages they were good from every point of appraisal, but the results from these mailings were practically nil: *After* the campaign had failed the printer did a little investigation. He found out that other manufacturers had been giving this kind of service for a long, long time, and that the only element of newness was the fact that the service was new to this particular manufacturer. Research *before* such a campaign would have suggested some more effective angle of attack.

We were trying to sell a manufacturer of Turkish towels on the idea of using direct mail to the retail trade. He strongly maintained that competition was so keen that only by the use of high-grade personal salesmanship could he hope to get his share of business. What direct mail he did use was only incidental. At the close of what appeared to be the last interview he passed out that old pleasantry, "Show me how I can get business with it, and I'll gladly use it."

After the thousands of times we had heard the old bromide, it did, for some reason, set us to thinking. Then we investigated, and in short order we were ready with a plan to put Turkish towels into 53,000 rated retail outlets that had never handled Turkish towels before! This plan called for the printing of special wrappers for the towels, as well as scheduled mailings to cover at frequent intervals the new retailers who were to be induced to handle them. Did it pay us? You furnish the answer.

In his concluding article, in the February issue, Mr. Bosworth continues to cite definite instances in which the printer's market analyses and merchandising plans have proved distinctly profitable. Don't miss the conclusion of this important contribution.



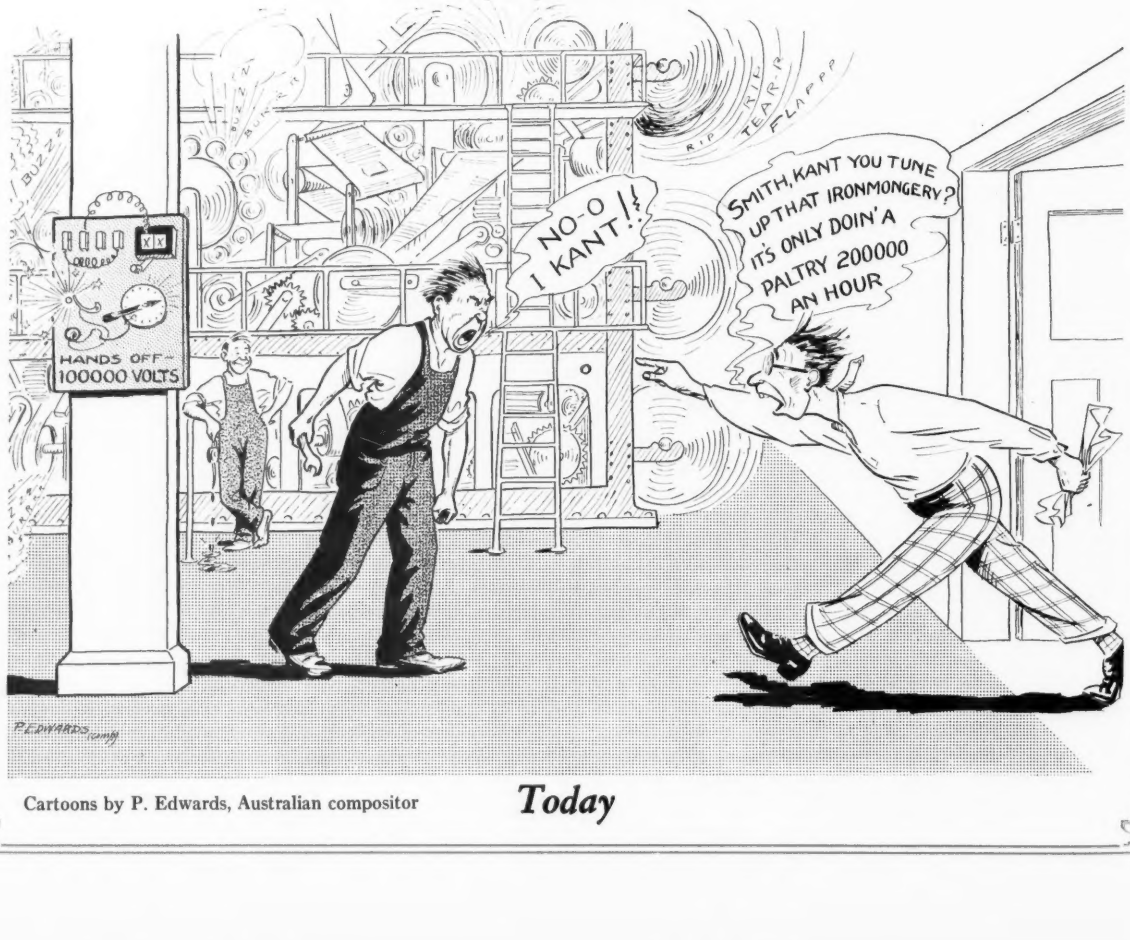
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Ancient Chinese printing device

This Chinese stone slab, weighing nearly six hundred pounds and dating from about two thousand years ago, is believed to be one of the first printing devices ever used. It was brought to London from China, and the photograph was taken while the slab reposed in the Chinese curio warehouse of the port of London



Yesterday



Cartoons by P. Edwards, Australian compositor

Today

Layout—the Overlooked Possibility in Composing-Room Efficiency

WASTE motion cuts profits and often loses customers. But a good layout man can solve both problems. Profit by this clear discussion of the layout man's service in getting best results ✕ ✕ *By* GLENN M. PAGETT

THE demand for a reduction in the manufacturing cost of salable commodities has been an outstanding result of competitive selling in industry. Lower selling prices, greater markets, and increased profits have been the objective. Modern machinery and efficient methods of production have played their part. The elimination of waste time and waste materials, however, has not received serious consideration by so-called modern printing plants. Many of these plants have the latest in mechanical equipment, but the methods used to plan the work for this equipment have not been too efficient. Picture the following incident, which occurs almost daily in printing plants throughout the country:

A supposed masterpiece of typography had been completed. The composing room was happy with the thought of work well done. The proofs had been carefully wrapped up—and delivered at the promised hour! But the following day an indignant customer phoned that the typography did not meet his personal expectations. Didn't they know he did not want such and such a type face used on his advertising matter? Why were the display lines so weak in relation to the text matter?

The morale of the composing room was broken. The second setting of the type did not afford the same thrill of originality as the first. With meager instructions the composing room had gone ahead with the composition. A presentable result had been accomplished, but the type had to be reset. The composition cost was doubled—a charge difficult to pass on to the customer. Here were productive hours—honest hours of labor—which represented a total loss; spoiled work; wasted time and wasted materials; a lack of planning.

The printing-plant executive would not show a contractor a mass of brick and other materials and ask him to construct a building with the indefinite instructions, "I want a dignified building, 25 by 38 feet, built from that pile of materials." The plans and specifications would have to be drawn up and submitted for approval before construction was started. The same printing-plant executive, however, asks his composing room to produce typography under instructions which are equally as vague.

The present-day tendency of printing salesmen and customers to rush the production of their work has been the cause of much work flowing into the composing room without the proper planning. The urgent desire is to view part of the work in process. This lack of coöperation between the front office and the plant departments has resulted in much misdirected typesetting—a most expensive method of production.

The production of typography can be accelerated more by the preparation of a workable layout and the anticipation of the materials to be used than by rushing the raw copy to the machines in an effort to get started. A shorter route has been found from the front office to the finished proof by routing all the copy through the hands of some individual who can plan its itinerary through the plant. The old geometric axiom "A straight line is the shortest distance between two points" is not always true as this article will indicate.

This demand for speed in composing-room production, as well as the realization of the printer that the typographic appearance of his work must be correct, has brought about the development of the layout man in the printing establishment. Good typography has increased the sales effectiveness of advertising and in its turn has increased the demand for printing. The "trial and error" method seldom produces the best in typography, and the wideawake printer has turned to the layout man as one who can plan the work to best advantage.

The layout man is a recent addition to the payroll, but through his efforts customers have received better service and employers have benefited by the reduction of time and materials wasted on reset type matter. Here is a man who in addition to a thorough knowledge of the composing-room procedure has an appreciation of good typography. He is constantly on the alert to detect changing fashions in type arrangement, and is competent to advise the printing customer on the style of typography most suited to his needs. At the same time he keeps up to date the type equipment of the plant by his suggestions of new purchases. Originality is dominant in his work, and he can in but a few moments visualize a completed piece of work from the customers' meager instructions. He is not an artist, and yet he is capable of making rough sketches and layouts. Engraving and electrotyping problems that are encountered in production are included in his knowledge of composing-room requirements.

As the new orders are received by the front office they are passed on to the layout man as soon as the job tickets have been made out. To ascertain the objective of the printed pieces, the salesmen or contact men are consulted and the customer's plan of display and type arrangement discussed. Many customers do not care for the modernistic type faces, so much in vogue recently, and it is most economical to have this knowledge before setting the type instead of having to reset it after the customer receives his first proof. Certain printing customers are known to dislike various type faces because of some slight irregularity in design. The layout man steers clear of these types on the work of these particular customers, and selects faces that are more pleasing to them.

With one man controlling the typography for a customer, unpleasant occurrences similar to the one related at the beginning of this article are averted. Consistency of style is maintained, especially when series of advertisements or folders are handled at one time. One large plant which specializes in the production of advertising typography has solved the problem of customer contact by employing men who supervise the

work of a definite group of customers assigned to them. The work is followed through the plant, and any detail about the type or illustrations is referred to them. The great number of satisfied customers is proof enough that results are obtained in this plant.

Armed with the information obtained through the customer or the salesman, the layout man proceeds to prepare the copy for its trip into the plant. Is the copy legible? If it is written in longhand, it is always immediately typewritten. This facilitates a copyfitting problem and it also eliminates errors often caused by poorly prepared copy that cannot be followed readily by the machine men and the compositors on a certain job.

The layout man visualizes the completed job and selects the type faces to be used, being careful to note the cuts and materials supplied with copy. If the customer has not submitted a rough layout, several small sketches, possibilities of the typographic arrangement, are made. With his knowledge of the customer's tastes, he selects the sketch most likely to meet approval and to be most adaptable to the product advertised. An actual-size layout is then prepared. Care is taken to make this layout as accurate as possible, for upon its accuracy depends its "workability" in the plant. Every printer has received neatly prepared layouts which call for definite type faces and sizes; but when put into type, the headlines often do not work out satisfactorily and the entire arrangement has to be changed in order to achieve the effect satisfactory to the customer.

Advertising agencies have been more inclined to utilize the accurate layout than has the printer. Men with typographic training have been employed by many of the large agencies. They have coöperated with the artists and visualizers in the preparation of layouts to be submitted to the printer. The percentage of workable layouts which come from these agencies is high. However, do not confuse the agency of small size, which submits "terrible" layouts upon occasion, with these larger agencies. The printer not employing a layout man loses no time in an attempt to locate some agency man by phone to determine what to do when a type line fails to work or copy does not fit.

For the preparation of the layout a light-weight bond or onion-skin paper is preferred. By its use the illustrations can be sketched in position and the type lines traced in by merely placing the paper over proofs of the type or plates. The paper can be shifted to different positions to determine the most pleasing position of a unit before it is traced in. Tracing the headlines from proofs of type results in a layout that can be put into type. It is much cheaper for the layout man to spend a few minutes in sketching in headlines than it is for a compositor to spend valuable time setting and distributing type in an effort to secure a workable line.

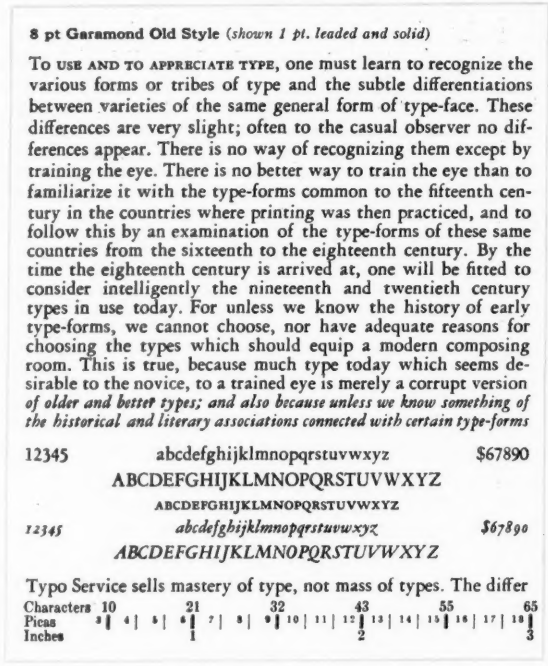


Fig. 1.—A copyfitting chart which can be embodied in the type-specimen book of every printing plant. The customer and the compositor are both helped in the copyfitting of type matter

For the convenience of your layout man proofs of the complete alphabets of every size and series of type in the plant should be placed at his disposal for reference. With these mounted on cardboard and filed alphabetically, they are instantly available for the tracing of a headline onto a layout. Should a doubt arise as to the availability of any certain character or size of type, the layout man has only to refer to his file, and need not search through several cases of type for the information which he needs for the settling of this question.

One advertising agency has gone to the expense of having photostatic prints made of popular type faces in use today. "Blow-ups" have been made to various sizes in order that the staff artists can trace the headlines on layouts which demand larger sizes than available in type. The correct proportions of the letters are maintained and the expense of hand-lettering eliminated. At the same time a heading is secured that is harmonious with the balance of typographic treatment. The printer sets the type in the largest size of the type which he has in his plant and an etching is made from proofs of the type. The layout is completed by outlining the type masses, care being taken that all their widths are in picas. Borders or the decorative materials are positioned. Where the layout is submitted by the customer it is checked for size.

Should it be an advertisement to appear in a trade publication or magazine, the size of the layout is checked with a file list which contains the extreme dimensions permitted in that publication. Many times the customer's layout may be a fraction of an inch too large in either dimension, just enough to result in the rejection by the publication of an electro of the ad. The layout is changed to the proper size. No respacing or resetting of type is required, as would be necessary should the customer discover his error after the type is set.

With the layout completed and a satisfactory arrangement attained the layout man marks the instructions for the composing room on both the layout and the copy. These instructions must be legible and very concise in order that any person who comes in contact with the job shall have nothing to question. Where decorative material or rules are to be used they are specified by number. The composing room prepares a sheet displaying rule borders and decorative units, keyed by number so that these may be specified on the layout. The layout man refers to the sheet when marking his instructions. The compositor, by a glance at the sheet, knows where the border is located in the shop and the size of the units. Margins or other dimensions, such as gutters between type masses, are likewise specified on the layout—no element of the job is left in uncertainty.

Layout instructions completed, the layout man turns to the copyfitting of the text matter. No doubt more errors occur in this operation in composing-room work than in any other. Every

printer knows the disappointment that is caused some customer by delayed proofs when the text matter of some mailing piece had to be reset in smaller size at the last moment. Time is lost waiting for the reset type matter.

The active layout man will find some method of handling the copyfitting to guarantee the correct size of type on the first cast. Experience has taught him that the character-and-space-count plan of copyfitting is the most accurate. The word-count or the words-to-square-inch method does not allow for the variation in the length of the words. In a child's textbook the average word may contain five characters, while in the technical text eight or nine characters to the word may be the average—an opportunity for a variation of from 25 to 30 per cent. Variation does not suggest accuracy.

The accompanying illustration, Fig. 1, shows the copyfitting chart which the Typographic Service Company of Indianapolis has embodied in its specimen book for the use of its compositors. Customers have also found it helpful in the preparation of their copy. With the type size selected they can predetermine the amount of copy required in filling the space. This little chart is quite handy for the figuring of small quantities of copy. By measuring the width of the copy and ascertaining the number of characters to the line and the number of lines of copy, it is a simple matter to find the total number of characters and spaces in a "take" of copy. By glancing at the small chart the number of characters to a certain pica width is quickly obtained. Division into the number of characters of copy gives the number of lines of type when the copy is set.

The foregoing method is convenient for the small amount of copy, but the busy layout man, who must figure copy many times in a day, casts about for a less laborious and more accurate plan. Many charts and methods have been developed, the majority of which have proved too cumbersome because of the need to refer to more than one chart. Too many multiplications and divisions do not add to the accuracy or speed of any copyfitting system.

A copyfitting system which reduces the typewritten copy to square inches of the size of type to be set has been found to be most flexible. The Springer Type Area System, copyrighted by Winton R. Springer and distributed by the American Type Founders Company, presents the square-inch method in one chart, and the operations have been reduced to a minimum. The number of characters of typewritten copy in a line and the number of lines of copy are all that are required. Variation for the different sizes and styles of type is allowed for, as well as variation in leading. The chart immediately indicates in square inches the area the copy will cover. This is a very flexible figure, as is shown by Fig. 2, which is merely a pica-square chart showing the number of square inches to pica areas.

Should the copyfitting chart show 6.7 square inches for copy set in any size of type, a glance down the 18-pica column of the chart gives the depth of the type mass as near 14 picas. If the type were set 12 picas in width, a glance down the 12-pica column gives a depth of 20 picas for this amount of copy.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36
.1	.1	.1	.1	.2	.2	.2	.2	.3	.3	.3	.3	.4	.4	.4	.5	.5	.5	.5	.6	.6	.6	.6	.7	.7	.7	.8	.8	.8	.8	.9	.9	.9	1.0	1.0	1
.1	.1	.2	.2	.3	.3	.4	.4	.5	.6	.6	.7	.7	.8	.8	.9	1.0	1.0	1.1	1.1	1.2	1.2	1.3	1.3	1.4	1.5	1.5	1.6	1.6	1.7	1.7	1.8	1.8	1.9	1.9	2
.1	.2	.3	.3	.4	.5	.6	.7	.8	.8	.9	1.0	1.1	1.2	1.3	1.3	1.4	1.5	1.6	1.7	1.8	1.8	1.9	2.0	2.1	2.2	2.3	2.3	2.4	2.5	2.6	2.7	2.8	2.8	2.9	3
.1	.2	.3	.4	.6	.7	.8	.9	1.0	1.1	1.2	1.3	1.5	1.6	1.7	1.8	1.9	2.0	2.1	2.2	2.3	2.4	2.6	2.7	2.8	2.9	3.0	3.1	3.2	3.3	3.4	3.6	3.7	3.8	3.9	4
.2	.3	.4	.6	.7	.8	1.0	1.1	1.3	1.4	1.5	1.7	1.8	2.0	2.1	2.2	2.4	2.5	2.7	2.8	2.9	3.1	3.2	3.3	3.5	3.6	3.8	3.9	4.0	4.2	4.3	4.5	4.6	4.7	4.9	5
.2	.3	.5	.7	.8	1.0	1.2	1.3	1.5	1.7	1.8	2.0	2.2	2.3	2.5	2.7	2.8	3.0	3.2	3.4	3.5	3.7	3.8	4.0	4.2	4.4	4.5	4.7	4.8	5.0	5.2	5.4	5.5	5.7	5.8	6
.2	.4	.6	.8	1.0	1.2	1.4	1.6	1.8	2.0	2.2	2.4	2.5	2.7	2.9	3.2	3.3	3.5	3.7	4.0	4.2	4.4	4.6	4.8	4.9	5.1	5.3	5.5	5.7	5.9	6.1	6.3	6.5	6.6	6.8	7
.2	.4	.7	.9	1.1	1.3	1.6	1.8	2.0	2.2	2.5	2.7	2.9	3.1	3.3	3.6	3.8	4.0	4.3	4.5	4.7	4.9	5.2	5.4	5.6	5.9	6.0	6.3	6.5	6.7	6.9	7.1	7.4	7.6	7.8	8
.3	.5	.8	1.0	1.3	1.5	1.8	2.0	2.2	2.5	2.8	3.0	3.3	3.5	3.8	4.0	4.3	4.5	4.8	5.0	5.3	5.5	5.8	6.0	6.3	6.5	6.8	7.0	7.3	7.5	7.8	8.0	8.3	8.5	8.8	9
.3	.6	.8	1.1	1.4	1.7	2.0	2.2	2.5	2.8	3.1	3.4	3.7	3.9	4.2	4.5	4.8	5.0	5.3	5.6	5.9	6.1	6.4	6.7	7.0	7.3	7.5	7.8	8.1	8.4	8.6	8.9	9.2	9.5	9.7	10
.3	.6	.9	1.2	1.5	1.8	2.2	2.5	2.8	3.1	3.4	3.7	4.0	4.3	4.6	4.9	5.2	5.5	5.8	6.1	6.5	6.8	7.1	7.4	7.7	8.0	8.3	8.6	8.9	9.2	9.5	9.8	10.1	10.4	10.7	11
.3	.7	1.0	1.3	1.7	2.0	2.4	2.7	3.0	3.4	3.7	4.0	4.4	4.7	5.0	5.4	5.7	6.0	6.4	6.7	7.0	7.4	7.7	8.0	8.4	8.7	9.0	9.4	9.7	10.0	10.4	10.7	11.0	11.4	11.7	12
.4	.7	1.1	1.5	1.8	2.2	2.5	2.9	3.3	3.7	4.0	4.4	4.7	5.1	5.5	5.8	6.2	6.5	6.9	7.3	7.6	8.0	8.3	8.7	9.1	9.4	9.8	10.2	10.5	10.9	11.2	11.6	12.0	12.3	12.7	13
.4	.8	1.2	1.6	2.0	2.3	2.7	3.1	3.5	3.9	4.3	4.7	5.1	5.5	5.9	6.3	6.6	7.0	7.4	7.8	8.2	8.6	9.0	9.4	9.8	10.2	10.5	10.9	11.3	11.7	12.1	12.5	12.8	13.2	13.6	14
.4	.8	1.3	1.7	2.1	2.5	2.9	3.3	3.8	4.2	4.6	5.0	5.5	5.9	6.3	6.7	7.1	7.5	8.0	8.4	8.8	9.2	9.6	10.0	10.5	10.9	11.3	11.7	12.1	12.5	12.9	13.4	13.8	14.2	14.6	15
.5	.9	1.3	1.8	2.2	2.7	3.2	3.6	4.0	4.5	4.9	5.4	5.8	6.3	6.7	7.1	7.6	8.0	8.5	8.9	9.4	9.8	10.3	10.7	11.2	11.6	12.0	12.5	12.9	13.4	13.8	14.1	14.7	15.1	15.6	16
.5	1.0	1.4	1.9	2.4	2.8	3.3	3.8	4.3	4.8	5.2	5.7	6.2	6.6	7.1	7.6	8.1	8.5	9.0	9.5	10.0	10.4	10.9	11.4	11.8	12.3	12.8	13.3	13.7	14.2	14.7	15.1	15.6	16.2	16.6	17
.5	1.0	1.5	2.0	2.5	3.0	3.5	4.0	4.5	5.0	5.5	6.0	6.5	7.0	7.5	8.0	8.5	9.0	9.5	10.0	10.5	11.0	11.5	12.0	12.5	13.0	13.5	14.0	14.5	15.0	15.5	16.0	16.5	17.0	17.5	18
.5	1.1	1.6	2.1	2.7	3.2	3.7	4.3	4.8	5.3	5.8	6.4	6.9	7.4	8.0	8.5	9.0	9.5	10.0	10.6	11.1	11.6	12.2	12.7	13.2	13.8	14.3	14.8	15.3	15.8	16.3	16.9	17.4	17.9	18.5	19
.6	1.1	1.7	2.2	2.8	3.4	4.0	4.5	5.0	5.6	6.1	6.7	7.3	7.8	8.4	8.9	9.5	10.0	10.6	11.1	11.7	12.2	12.8	13.4	13.9	14.5	15.0	15.6	16.2	16.7	17.2	17.8	18.3	18.9	19.4	20
.6	1.2	1.8	2.3	2.9	3.5	4.2	4.7	5.3	5.9	6.5	7.0	7.6	8.2	8.8	9.4	10.0	10.5	11.1	11.7	12.3	12.9	13.5	14.0	14.6	15.2	15.8	16.4	17.0	17.5	18.1	18.7	19.3	19.8	20.4	21
.6	1.2	1.8	2.4	3.1	3.7	4.4	4.9	5.5	6.1	6.8	7.4	8.0	8.6	9.2	9.8	10.4	11.0	11.6	12.2	12.9	13.5	14.1	14.7	15.3	15.9	16.5	17.1	17.8	18.3	18.9	19.5	20.1	20.8	21.4	22

Fig. 2.—A chart which shows the number of square inches to areas of square picas. With this detailed chart it is a simple matter accurately to determine the depth of a type mass when the pica width has been changed

In the copyfitting operation the leading for the type matter is determined. On lengthy book jobs this leading can be accomplished on the typesetting machine much more rapidly than if leading by hand, especially when one-point leading is to be employed.

With the copy matter figured, the copy is marked for the machines. It has been found less confusing to mark machine matter in the following manner:

10-point Garamond O. S.
19 picas

Some plants use only the series number of the type face, but the new man in the plant must inquire as to the series. The customer does not associate a number with a type face; he refers to it by the actual name of the series.

Initials are marked both as to size and type series, and the number of lines

to be covered is indicated. The layout man has figured the leading of the type matter and will know instantly the initial that will fit, aligning at the top and bottom of the type lines covered.

The layout is ready to start in the productive channels of the plant, but the layout man takes one last glance over his plan. Are all of the cuts in the plant? Are duplicates required of any cuts or trade-marks, or running heads? Are "blow-ups" to be made of any of the type lines? If so he makes a note of these things, and while the type is being cast by the machines these materials are ordered. They are ready and waiting when it is time for the makeup.

Hasn't the composing room been delayed many times by a missing cut, or a cut that has been delivered in size other than that indicated by the customer? Where cuts are to come on the job, the layout man secures the dimensions of the artwork and reduces the size proportionately to fit his layout, noting any irregularities in the outline. Every printer has received layouts indicating cuts of certain dimensions, but on receipt of the artwork or the photographs finds it is not in proportion to the space. In a few moments the proportion of the cut could have been obtained and much trouble eliminated.

The entry of the job into the plant does not end the layout man's contact with the work. After the first proof reaches the proofroom it is passed on to be proofread typographically. This is economy, in that all the corrections and changes can be made at one operation.

Again, when proofs are ready to go to the customer they return to the layout room. They are trimmed down to size and pasted into position, giving the customer a complete picture of the finished job. The appearance of the piece after it is printed is not in doubt.

Figures 3 and 4 picture the results achieved by the use of an accurate layout. The headlines were traced in position and the area of type masses was shown. The ad was produced in a minimum of time, and the result was determined before a line of type was set.

For the past two years the plant of the Typographic Service Company of Indianapolis has found the services of a layout man highly profitable in the production of advertising typography for the advertiser and the printer. The activities of the layout man and the economies which have resulted therefrom are the basis of this article.

In order that the layout man should not work under any handicap, a room was fitted up especially for his use. This room was away from the monotonous noise of machines, where he could plan his work without interruptions. At his finger-tips was placed a file of all available material in the plant. The latest specimen sheets and showings from the typefounders are within reach. Samples of late typographic achievements are at hand for reference in planning creative work. There are drawing boards, paste pots, colored pencils and crayons, and all kinds of art material. Samples of various papers are also filed there.

If, as a printing executive, with the latest of composing-room equipment, you find that much type has to be reset in your plant, don't blame the compositors. They are doing their best. Give them a chance. Check up on your planning methods, and give your compositors reliable layouts for best results.

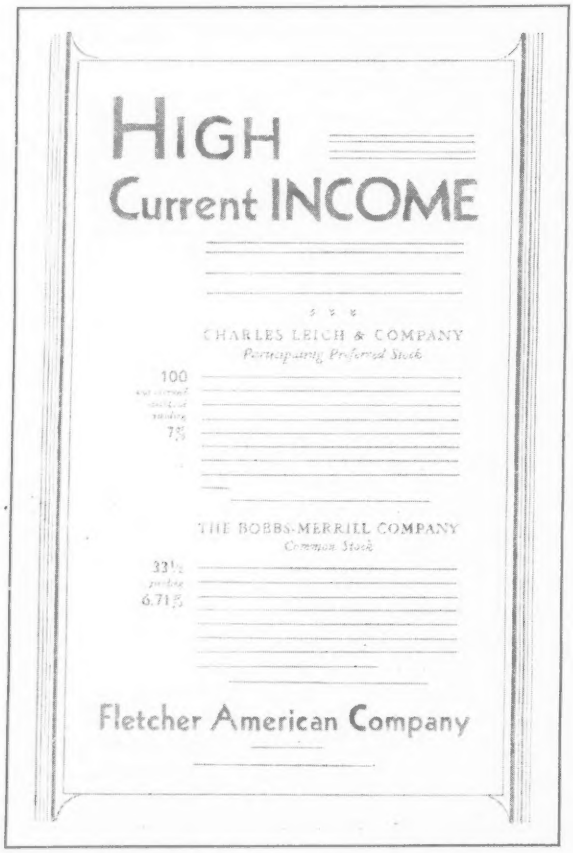


Fig. 3.—A layout which was accurately prepared. The headlines were traced in from proofs of the type. The compositor had a definite plan to guide him in the handling of this job

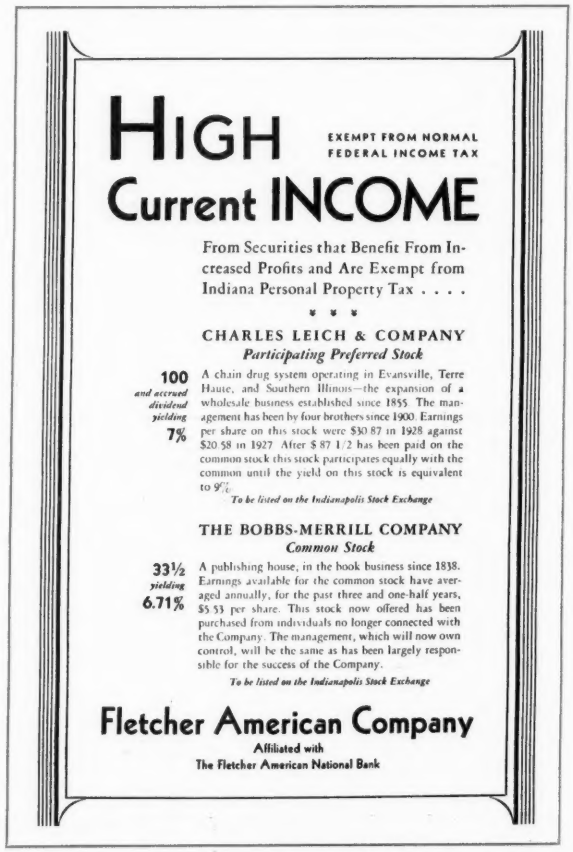
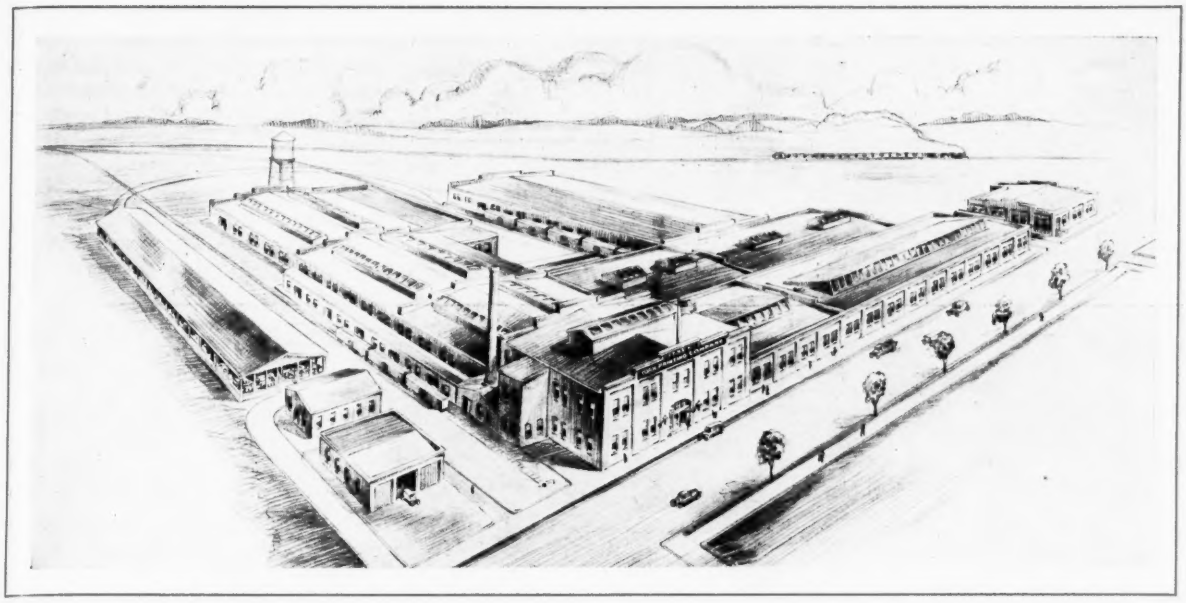


Fig. 4.—The result of the preparation of an accurate layout. This setup was secured in a minimum of time, and no resetting of type was required in getting the final result



York Printing Company's New Plant Has Many Efficiency Features

By GORDON DURR

Over the twenty-three years of its existence the York Printing Company has increased from a plant that was easily accommodated in a thousand square feet of floor space to a plant which now occupies four acres. The York Printing Company was started in 1906. Since that time it has enjoyed a very steady growth. At no time have its annual sales been excessively greater or less than the sales of the year before. Year in and year out the sales have grown remarkably evenly. The increased sales have resulted both from expansion into new territory and expansion of old sources.

This steady growth of sales has always kept ahead of plant expansion. Each year new demands have been put upon the productive facilities of the plant. It was not hard to realize some years back that in time the York Printing Company would have to move to larger quarters. Hence the new building has been under consideration and planned for for some years.

Each year the old plant became more inadequate. The necessity of adding new equipment to take care of the increased sales was introducing problems of plant layout for which there was no efficient solution. Demands upon the quality of colorwork became more exacting. It became necessary precisely to match, on the printed sheet, delicate colors and tones of actual samples. This perfect matching could be done accurately only in natural daylight, and the old plant was deficient in this respect. The York Printing Company just had to move if it was to maintain the printing standards on which its reputation was built.

The problem of selecting or building a new home was well solved when the company decided to use the vacated building of a manufacturing firm located in one of the finest suburbs of York. The new location is easily accessible. The air is clean, pure, and free from dust, which is so dangerous in the production of high-quality work. The building itself is excellently adapted to the needs of the York Printing Company. Very little remodeling was required, and that mostly in the office.

The layout of the new plant was given exhaustive study. Blueprints of the many proposed layouts were prepared and their advantages and disadvantages compared and argued, pro and con. Small pieces of cardboard, cut to shapes symbolical of the machines and the equipment they represented, were placed upon floor plans drawn to scale, and moved into every conceivable position. The exact location of every piece of equipment was determined before the moving took place. The result is a plant layout which in actual practice shows, with a few slight changes, to be accomplishing the purpose desired, that is, economy of time and motion, and uninterrupted flow of work in the plant.

The actual moving of the York Printing Company into the new plant was itself a tribute to the ingenuity and mechanical skill of James Rudisill, Sr., and John C. Zimmerman.

Company officials considered allowing a moving and construction company to do the entire job, but after careful thought it was decided that the moving could be handled by the personnel of the plant more efficiently, more economically, and with less interruption to production. Results justified that decision. Cylinder presses and many other large machines were dismantled one at a time and transported to the new plant. Under the supervision of Mr. Zimmerman and

Mr. Rudisill these machines were then cleaned, assembled, and adjusted so that they now operate at greater efficiency than before, and at much greater efficiency than if they had been moved by someone else. There was practically no decrease in production. All the smaller presses were moved and in operation in the new plant within the same day. The machines were operating in both plants before the moving job was completed.



Spacious, well lighted main pressroom of the York Printing Company. The staggered location of the presses permits moving stock from one to another very rapidly, and since the company does a large amount of multicolor work great savings result

An interesting sidelight upon this moving is the method of transportation used. A two-ton truck was bought for $450 from a junk dealer who had quite a fine selection of trucks in his "graveyard." Three or four men matched wits with it, until finally the right man was selected as the skipper or chauffeur—it might well have been either. After all machinery had been hauled the truck was recommitted to the grave. An honorarium of $15 for each week of active service was deducted and the remainder of the $450 returned to the party of the first part. More economical transportation could not have been found.

The new plant is a brick building with a superstructure of steel. It consists of just one floor, with the exception of a large room built above the office. The building itself covers an area of four acres, with an equal amount of cleared ground surrounding the plant, which is therefore not bothered by street dust. Two railroad sidings are very conveniently located for the receipt and delivery of materials and work. Sawtooth skylights facing north admit excellent daylight to all of the shops, almost entirely eliminating the use of the electric lights in the daytime except in such places as under the feedboards of the presses. Humidifiers manufactured by the York Ice Machinery Corporation control the humidity of the air in all of the shops where paper is used, while a central heating and cooling unit governs the temperature of the air throughout the building. A sprinkler system built by the Automatic Sprinkler Corporation of America has been installed throughout the building, adding to the margin of safety from fire and also greatly reducing the cost of insurance. Telephones connecting with the office are in every department and a Kode Kall system operates gongs in each department, thus increasing the efficiency of telephones. Floors of all of the shop departments are of Kreolite wood end-blocks laid over six inches of solid concrete. Floor noise is reduced to a minimum and vibration is unknown. At night the building is brilliantly lighted for night shifts by pendant electric floodlights. An International time-recording system has been installed, and time-clocks are conveniently placed in all the departments. Electric water-cooling units for drinking fountains are located in each of the numerous departments of the plant.

The office is spacious and well lighted by large windows. The accounting department is unusually well equipped. Elliott-Fisher machines do all the work. The telephone branch office, the master time-clock, and Kode Kall switch are located in the office.

Adjacent to the office is the composing room. This department is a large room with smaller rooms partitioned off by attractive partitions of board and stippled glass. The smaller rooms accommodate the monotype room and the proofreading department.

The monotype room is divided into a keyboard- and caster-room, and partitions are so constructed that the noise of the casters is confined entirely to the one room. This room is lighted through its own skylight. The proofroom is located by the windows, and its four proofreaders work entirely by daylight.

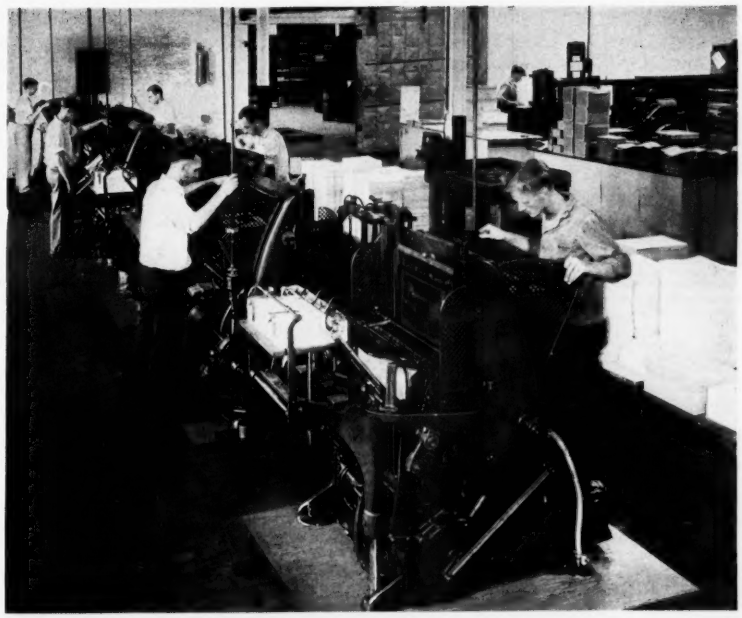
From the composing room a large doorway leads into speed-press rooms, another opening into the cylinder-press room. Forms either for the small speed presses or for the cylinder presses are locked up on steel imposition tables located near the doorways of the pressrooms they serve. In this way distance from stone to press or from rack to press is reduced to a minimum.

One linotype machine, two monotype keyboards, and four monotype casters now comprise the company's mechanical typesetting equipment. A sufficient and

varied supply of the latest and most popular types is kept in type cases arranged along the windows where natural daylight supplants electric light. All type composition is marked out in detail by the layout man before going to either machines or men.

The cut department consists of a very large cut-storage rack (pressed steel galleys made particularly for this purpose), an accurate cut-filing system, a Hacker type-high gage, Type-Hi planer, a Miller saw with routing attachments, and a proof press. An attendant and assistant are kept busy preparing cuts for presswork and maintaining a record of all cuts. Hand-cut and chalk overlays are made here. This department has proven its worth, not so much in maintaining a record of thousands of cuts as in the reduction of makeready time.

The speed-press room is adjacent to the composing room, as is also the cylinder-press room. Six Miehle vertical presses and seven job presses, some with automatic feeders, form the small-press equipment of the York Printing Company. A unique feature of this department is an ingenious device which can be attached to the delivery box of the Miehle vertical in such a way that a man can slipsheet a run at the top speed of the press. This feature adds to the versatility of these presses and also relieves the cylinder presses of considerable work that would otherwise go to them. Another feature is the staggering of the Miehle verticals, that is, placing them with the feedboard of one beside the delivery end of the press next to it. Such an arrangement makes it possible for one man to operate the control levers of two separate presses.



One section of the speed-press room. By arranging the Miehle verticals with the feedboard of one beside the delivery end of the next it is possible to have the control levers of two presses operated by one man

In this room is also located a Sheridan embossing machine with a roll-leaf attachment; and the embossing machine turns out some very realistic work in imitation of Armstrong linoleum.

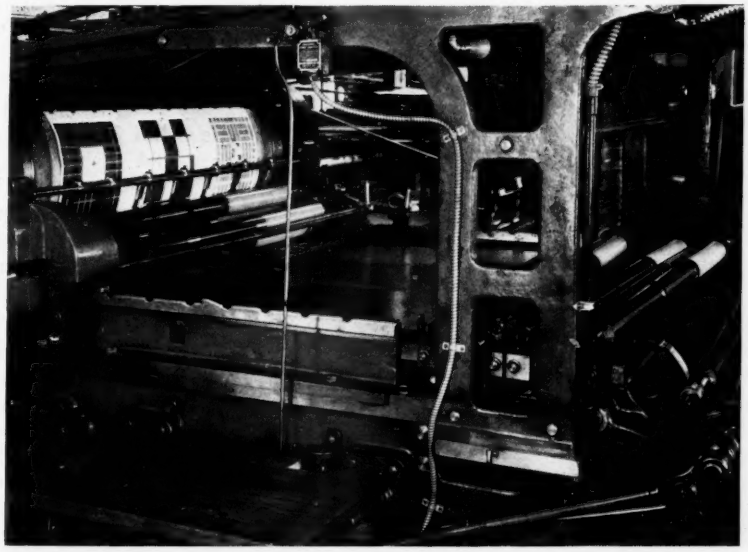
The cylinder-press room is the pride of the York Printing Company. Well lighted by a skylight the length of the room, fully equipped, and kept tidy by careful workmen, it instantly arouses the admiration of every visitor. The twelve presses, located on 12,000 square feet of floor space, are so placed as to provide plenty of room both between and around the presses.

In this department, as in the speed-press room, the presses are staggered, the delivery end of one press being beside the feeder end of the press next to it. This feature is particularly economical because of the multicolor work done by the York Printing Company. Stock can be easily and quickly moved from one press to another. Most of the color-work handled is run from plates which are mounted on patent bases, and usually the fountain is split, six or more colors being run at one time on the two-color presses by this method.

All presses except one are equipped with Dexter pile feeders, extension deliveries, and Ortleb ink agitators. Each press has its individual supply of winter and summer rollers.

At the far end of the pressroom is located the broken-can, ink-storage, and mixing department. Ink-mixing forms an important part of pressroom duties. A Read ink mixer, an ink-grinding mill, and a set of sensitive scales constitute the equipment which is utilized in the exact matching of colors.

The cylinder presses operated by the York Printing Company are as follows: two Miehle two-color (OTC); a Miehle



Close-up of cylinder press, illustrating the practice extensively followed by the York Printing Company. By the process of dividing the fountain and splitting the rollers six or more colors can be printed at one time on the two-color Miehles



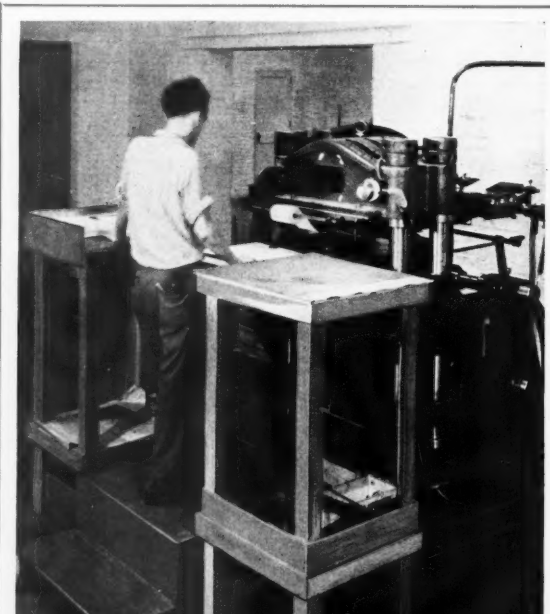
A line of convenient individual work tables at the end of the bindery department which is reserved for handwork. Notice the widely spaced arrangement of tables, which makes for comfort and hence a finer quality of handwork

Pony; two Miehle single-color No. 00's; two Miehle No. 4's; one Miehle No. 3, and four Miehle No. 1's. All the smaller cylinder presses are placed near the composing room, as these presses receive more forms than larger presses.

The bindery is equipped to handle all kinds of commercial and pamphlet orders and bookwork. One end of the bindery opens near the speed-press room; the other end opens into the cylinder-press room. Printed matter coming into the bindery from either room follows a definite and most natural system of routing, and is finished near the entrance leading into the shipping department of the plant.

A Dexter, two Cleveland's, and a Lafayette constitute the folding machinery. The remaining equipment consists of a Morrison gang stitcher; five Boston wire stitchers; a Dexter safety trimmer; one thirty-six-inch Oswego cutter; four Sheridan presses; a Sanborn backing machine; one O. K. eyeletting machine; a Sanborn stamping machine with a liberal supply of brass type; a Speedisealer portable sealing machine; a Latham round-cornering machine; two Pexto machines for tinning; a Wright perforator; a National sewing machine; a Smyth sewing machine; two Rosback index cutters; one Portland punching machine, and ten tables.

The stockroom is in a central position. From it doors lead into both pressrooms, the composing room, the bindery, and the shipping and storage rooms. Stock is moved on skids. Several Barrett hydraulic lift trucks and a Barrett portable elevator are used for handling stock, which is moved with ease over the wooden-block floor to any part of the shop. The stock is stored neatly on shelves which are easily accessible, and a perpetual inventory of stock is accurately maintained. A Seybold cutter is located in this room.



Home-made auxiliary equipment—platform and stands—facilitates a fast rate of production from the York Printing Company's embossing machines

The receiving and shipping department is located in one room, which is extended along one railroad siding from the building proper. The concrete platform provides easy approach to freight cars and to the firm's delivery trucks. Over-night service to either Philadelphia or New York is maintained.

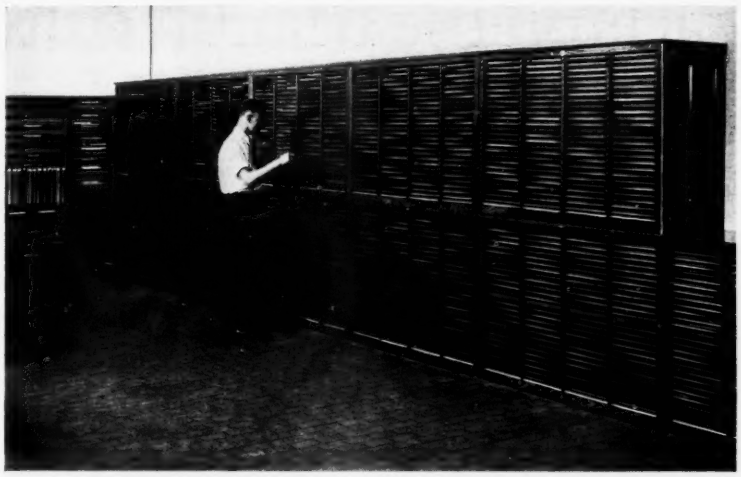
The York Printing Company finds that it is profitable to maintain a machine-repair department. Skilled machinists do practically all of the repair work necessary for any of the equipment in the building. In addition they are kept busy constructing the sundry equipment throughout the plant.

A knife-grinding machine and attendant have plenty to do in keeping the cutting-knives in tip-top condition. In addition to the company's knives, this machine serves the knife-grinding needs of many nearby establishments.

An offspring of the York Printing Company is the York color-plate engraving plant. This plant is located in a room at the end of the same wing in which are now situated the machine-room and the storage-room. The location of this engraving plant under the same roof obviously eliminates considerable delay and lost time.

The York Printing Company maintains its own laundry, and has found it to be quite profitable. Several thousand washup rags are kept in continuous use by this means. In addition to the washup rags the company launders, in separate equipment, all the towels for use of employes. A Willey-Ellis tumbler, a Willey centrifugal dryer, and a Prima washer comprise the equipment of the laundry.

The heating plant is entirely new, consisting of two Keeler boilers with Iron Fireman automatic stokers. Heat from these boilers is distributed in certain parts of the building by use of radiators,



The York Printing Company's cut storage room. At the left are indexed files of proof which are numbered according to section and drawer in set of cabinets on right wall in which the cut may be obtained without difficulty and at a moment's notice

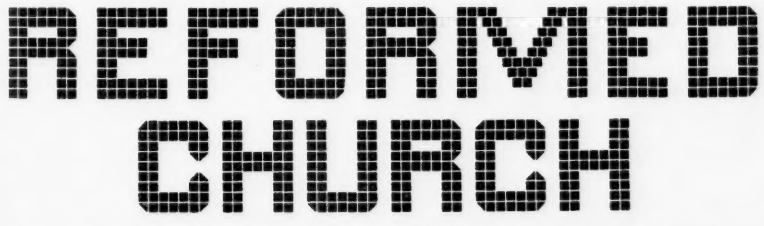
and heat can also be distributed throughout the entire plant as hot air through the same large pipes which supply cool air during hot summer days.

In the space above the office are located the art department, and the recreation hall, and the apprentice school. Artists are kept busy retouching photographs, lettering, designing, and sketching illustrations from which plates are to be made. During the recent World Series a messenger stationed at the radio set in the recreation hall kept all employes informed of the games as quickly as Graham McNamee, the popular radio announcer, could tell about them.

The apprentice school of the York Printing Company was established eight years ago for the purpose of training its own craftsmen. However, the school is now open to any student who wishes to attend. In the new building the apprentice school has a much more attractive location than in the old plant.

A Credit to the Printing Business

UNABLE to walk or to stand, and yet faced with the problem of making a living as printers, most folks would give up. However, John De Vos, Grand Haven (Mich.) printer, is not like most folks. Five years ago he was condemned to move about in a wheel-chair, but he has gone on doing business, running his small shop, and recently he sent THE INLAND PRINTER a package of specimens. Included among them were several window cards featuring very unusual letters like those of the lines "Reformed Church" reproduced herewith. Not having large enough type for the purpose, De Vos made up the letters from pica-square border units, as is shown, demonstrating again that it doesn't pay to say, "It can't be done." Counting all the squares, the original height of the letters is shown to have been one and a half inches. De Vos likewise makes characters from six-point units. Necessity again seems to have mothered an invention which many may use to advantage. The idea is useful not only when a printer is short on big type, but when novel features are desired.



Mr. De Vos writes that he worked on THE INLAND PRINTER in 1886, and also that he was one of the founders of the well-known Gage Printing Company, of Battle Creek, Michigan. Our industry needs more men like John De Vos.

Editor Advocates Tabloid-Size Weekly Newspaper

With the increased cost of keeping his paper up to date, the weekly publisher needs more revenue. The best way to increase the earning power of the paper is by raising the advertising rate. This seems like a doubtful move.

The writer doubled the advertising rate of the Belle Center (Ohio) *Herald-Voice* and at the same time increased the inchage of advertising. Three hundred inches of advertising at $0.40 an inch yields more profit than six hundred inches at $0.20 an inch, for the simple reason that less material is required to produce it. When each advertiser was notified of the change in rate he was requested to use only half the space he had been using, thus maintaining his normal advertising expense.

When the smoke had cleared away the inchage had actually not decreased, but had increased. Ads that had formerly been too small to yield any actual return became worthwhile. So instead of gaining only the cost of producing the larger ads, gain in space was shown.

Nearly every country weekly carries news of surrounding communities and small towns. By the use of a tabloid-size page a complete page may be devoted to a town too small to maintain its own paper, and advertising space be sold to merchants of the small town, to be run on the town page, thus making the small town feel that it really has a newspaper, and not a column in a foreign paper. By localizing a page the small town merchant is encouraged to advertise, where before he would not consider it. The tabloid size also makes possible a comprehensive classification of other news too limited to fill a regular size page.

"Any page using flat stock 22 by 35 can print a tabloid, size five columns by 16½ inches, twelve-em columns, without cost for new equipment. Two pages are made up in a single chase. The head of the page should fit against the outside of the chase on the press. Contrary to general supposition and all laws of gravity, two tabloid pages will lock in a chase without end lockup if the columns are justified tightly, making possible the use of seven-column chases. When the printed form is delivered from the press you have double the number of pages, and the possibility of machine folding depends upon the capability of the folder. If the paper is folded by hand, they may be cut on a paper cutter and gathered and folded.—*C. B. Floyd, publisher, in "The Buckeye."*

Fundamental Facts on the Manufacture and Properties of Printing Papers

HAVE you often said, "I really ought to know more about paper"? Here's your chance—the complete story of paper, from the pulp to the press. This is the first article in a vital series

By T. LINSEY CROSSLEY

PRINTING is done on the surface of paper, but many of the harrowing experiences of the printer's life are due to forces stowed inside it. These forces belong largely to the class of natural happenings known as physical. The tendencies of a substance to show certain kinds of activity under changing conditions are referred to in scientific writings as the "properties" of that substance.

When paper appears to be possessed of the devil, it is merely demonstrating its physical properties. Paper cannot be made without such properties; they are born in it. Therefore the man who has to use paper should know something of these properties and the natural forces the laws of which control them.

One would imagine that paper might behave the same way on one day as on another. It does not because these forces are packed into and between its surfaces. They become active, like Grandpa's rheumatism, with changes in the atmosphere. So long as paper was made by hand, dried in the air, and then fed by hand to the slow-moving presses, the printer experienced slight trouble with these physical properties.

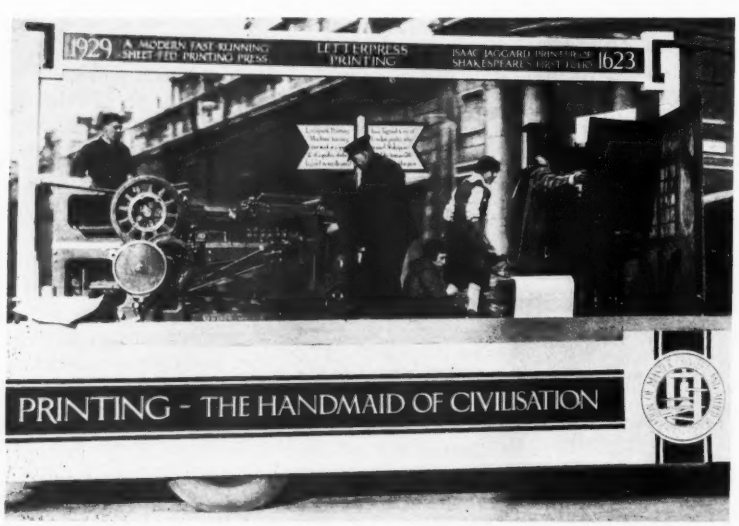
"Phenomena" is a nice, convenient word that may be utilized to cover the activities of these forces in paper. Thus we can say that certain properties of paper are indicated by the phenomena accompanying its use.

The erratic behavior of sheets, reams, or piles of paper in the pressroom is due chiefly to the two properties known as (*a*) hygroscopicity and (*b*) capillarity. If these properties could be thoroughly understood it would be possible to eliminate most of the difficulties between the papermaker and the printer. We can safely say that it would be possible to eliminate them, but cannot so safely predict that they would be eliminated. Some good old-fashioned printers and papermakers will have to be eliminated first, or converted, and some new pressrooms and finishing rooms built. We must therefore discuss these terms in order to show later, by a study of papermaking, how they contribute to the delinquency of paper.

Paper, like some people, is always a little wet when it is dry, and so is the air. There is always water in the air. Warm air will hold more wetness without showing it than will cold air. When air contains more water than it can hold it becomes misty, and some of the water falls out on any surface that is cooler, as it does on the pitcher of ice water, which becomes covered with dew on some days, but not on all days. Water thus showing is said to be condensed. When the air contains so much water that it becomes visible or is deposited upon slight cooling, it is said to be at the dew point. The air is then saturated. It is full, as regards water vapor.

Water vapor in air is referred to as humidity. Heated air will carry more moisture than cold air. This is the reason why wet things become dry in warm air. They will also become dry in cold air if it contains little moisture, as in zero weather. If the warm air already carried nearly all the water it could—that is, if it were almost saturated—and if it were not carried away or replaced by drier air, the wet object would become wet again when the air became cooler; water would condense on it until a balance of conditions was reached. This would be complicated by capillarity, which will be discussed later.

Many things have a way of holding moisture while they are apparently dry. This moisture does not show while the air is dry or its humidity is low, because the moisture is vaporized to balance the air conditions. But when the humidity approaches saturation these substances become wet, as did the old-fashioned molasses candy that we stowed away in our good clothes with such disquieting results, or the salt which plugged up the salt shaker at times. The old Greeks provided a word to describe this prop-



One of the ten printing displays featuring the recent London Lord Mayor's Show, when Sir William A. Waterlow, master printer, became lord mayor. The signs and presses tell the story of printing progress achieved in recent years. For the complete story and other pictures of this event, which occurred on November 9, see page 116 of the December issue, *The Inland Printer* having achieved a decided "scoop" in its prompt presentation of this overseas article

erty—not so vivid as some we could supply—and we have shaped it for use today. In speaking of such things we call them "hygroscopic."

Moreover, we must go a little farther in this matter of hygroscopicness. That is not the proper word. Certain people who serve the king with his English say that it is ugly, so they provide an even uglier word for that state, and we talk of "hygroscopicity." We must not confuse the terms "humidity" and "hygroscopicity." The first one is a condition of the air. The other is a property of certain substances. Hygroscopic things are affected both visibly and invisibly by the humidity factor.

It is disturbing also to realize that humidity is not settled in its meaning unless we know the temperature of the atmosphere and the extent to which it is filled or saturated with moisture. We are therefore compelled to use the term "relative humidity"—meaning the humidity related to certain temperatures. If air contains all the moisture it can hold without condensation, it is said to have a relative humidity of 100 per cent. This is the dew point to which we referred earlier. In the summer and on ordinary days the air contains about 60 per cent of the water it can carry, and then it is said to have a relative humidity of 60 per cent. That may apply for a temperature, say, of 70 degrees Fahrenheit. If the day were hotter, say, 90 degrees, and contained the same amount of water, its relative humidity would be less than 60 per cent because air at 90 degrees will carry more invisible water than air at 70 degrees.

Paper is hygroscopic. It is convivial —wet with the wets, dry with the drys —and later we hope to show how this property is affected by the process and materials used in its manufacture.

If we take a clean, dry piece of wire and hold it upright in a glass of water we shall note the effect shown in Fig. 1. The water will rise to a point on the wire somewhat above the general level. Furthermore, if we take the wire out, wipe it dry, and cover it with, say, paraffin wax, we shall find when we stick it through the surface of the water in the tumbler that, instead of rising on the wire, the water acts as in Fig. 2. It appears to have an elastic skin which is punctured by the wire. Then if we take several pieces of dry wire and insert them in the water, we shall note the effect shown in Fig. 3. The water rises higher between the wires than on the outer wires, and, the closer the wires, the higher the water rises between them.

These occurrences refer to two properties of matter. One of these is capillarity, with which we are concerned now as a property of paper. The other is surface tension, not to be discussed here, which has to do with liquids.

Capillarity is of importance to the printer. It affects the absorption of ink as well as of atmospheric moisture. If instead of solid wires we make use of glass tubes to see what takes place inside, we shall see that the water rises higher inside than outside, and higher still in smaller tubes, as in Fig. 4. Papermaking fibers are tubes, and therefore capillarity has much to do with the behavior of paper under differing conditions, not only during its manufacture, but in connection with its final uses.

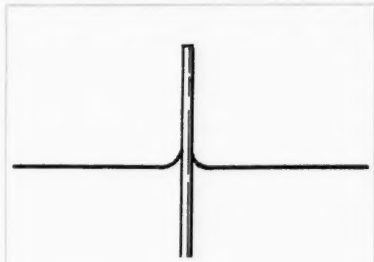


Fig. 1

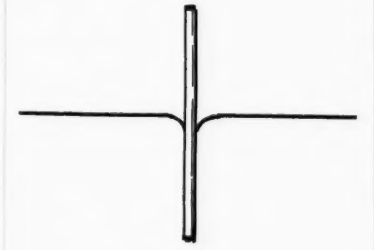


Fig. 2

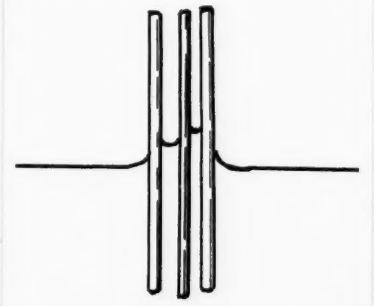


Fig. 3

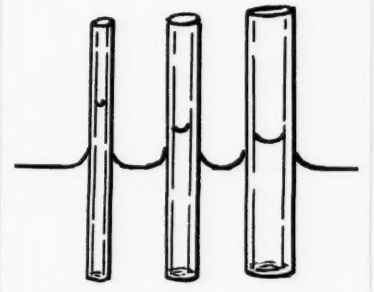


Fig. 4

Now we have seen that humidity is a condition of air which affects paper due to a property of paper called hygroscopicity. If paper be made perfectly dry ("bone dry" is the term used) and is then exposed to air, it will absorb the water, at first very rapidly, then more slowly, until it comes to a state of balance with the moisture in the air. If this absorption takes place equally on both sides of the paper, it will usually remain flat. If the paper be dry on one side and the upper side be exposed to air containing moisture, it will tend to curl, its edges turning away from the moist air, and the center humping up. If the dry paper be laid on a moist surface, not wet, it will curl with the edges up.

These effects vary with two sets of conditions: (1) those brought about by the fibers, and (2) those produced by the other materials used in filling and sizing, or left as residual matter from processes incidental to the preparation of the fiber. The first group of effects is produced by capillarity, the fibers acting as the wires or tubes in our illustrations. The second group of effects is due to hygroscopicity. These effects are very closely related. Hygroscopic substances attract water, capillarity distributes it.

It is advisable to discuss briefly the raw materials used in paper before considering the processes. There are three chief groups of fibrous material used for the manufacture of paper in America—woods, rags, and old papers.

Spruce and poplar trees are the most largely used woods, and represent two types of tree and two classes of fiber. Spruce wood yields fibers averaging one-eighth inch in length, and is representative of evergreens or coniferous woods, of which hemlock and balsam are also largely used. Poplar wood yields fibers averaging in length a little over one-sixteenth inch. It represents deciduous or broad-leaved woods, of which maple, birch, and beech are also used.

Rag fibers may be either linen or cotton, but are chiefly the latter. These fibers are much longer than wood fibers, and have other characteristics which make them fitted for use in the manufacture of the highest types of paper.

Old papers, of course, contain any of these or all three of them, but the fact they have already been subjected to the processes of papermaking, and in many

cases have had to be roughly treated to remove ink, makes it necessary to think of them separately as raw material for new papers. The fibers are considerably weakened and their average lengths are much reduced. The function of old papers is very largely that of filler, but one important effect is adding to the opacity.

Individual fibrous matter from plants is almost transparent. If paper be subjected to very high pressure, or loses its fibrous character by prolonged beating, it is almost transparent. One example of this is the well known glassine, or grease-proof paper. Such paper must be rendered opaque for any purpose calling for printing on both sides. Adding the shorter fibers has this effect. The result is similar to that produced by powdering glass. The fine particles reflect light in so many ways that the colorless transparent glass becomes white and opaque. The same is true of the tiny particles of fiber present in the much treated paper stock. These fine particles also assist in producing a better surface or finish.

Another group of raw materials enters here, both for increased opacity and better surface. These materials are the mineral fillers, chiefly china clay, but including talc, calcium sulphate (under the names of crown or pearl fillers), and occasionally other similar substances.

We noted, when wires or glass tubes were wetted, that the effect of capillarity increased as they were brought nearer together. The addition of short fibers or particles of mineral matter does the same thing with papers. It increases the capillarity. The effect of capillarity is seen very distinctly in blotting papers, whose function is to absorb the liquids. Blotting paper is made from short fibers of very clean, fresh stock to preserve as far as possible its capillary properties.

An extreme case is that of cigaret papers made from fine white rags, to which a small quantity of carbonate of lime, or precipitated chalk, is sometimes added. This paper absorbs the water so thirstily that it adheres to the smoker's lip with force enough to support the weight of the whole cigaret, and, if it is quickly pulled away, will tear the paper. The chalk here illustrates what may happen with clay-filled papers if dampened. But we must consider with these certain substances that are intended to reduce the capillarity of paper. These are known as "sizes."

If writing ink, which is largely water, or printing ink, which is a thick, oily fluid, be applied to paper consisting only of fiber, with or without mineral fillers, it spreads—writing ink rapidly, printing ink slowly. These effects are due to capillarity. It has been found that treating paper with certain substances either after making or during the process of manufacture will prevent capillary action. This is called "sizing." If the treatment is given during the process, it is called "engine sizing" because it is done in the beating engine, which will be discussed later.

[A COPY IDEA]

The Dabbler Versus the Specialist

We know of a printer who at home has tried saxophone playing, raising silver foxes, mushroom culture, ship-modeling, and also photography.

At the office he tries to add to his profit with such side lines as rubber stamps, patented display signs, and a new file folder.

Naturally such a jack-of-all trades can't make very much of a success of the printing business. He is like some printers who claim to render an "advertising service" or do any and every kind of printing that is brought to their attention.

Like the man who made nothing but mousetraps, we've stuck to one kind of printing. For the past forty-nine years we've specialized in form printing exclusively. We do not know much about shoes, ships, or sealing wax, but we do know all about factory and office forms.

It will pay you to purchase your printed forms from a form-printing specialist.

From a series of advertising letters issued by the Ockford Printing Company, of Detroit, of which George R. Keller, U. T. A. president, is one of the proprietors

The word "engine" is used in the old sense. Most machines were called engines before the advent of steam, but we have gradually come to apply the word particularly to steam engines. Paper stock used to be beaten in a mortar with a pestle; but about the year 1800 the mechanical beater was introduced and paper stock was said to be beaten in an engine, and that word has continued in use. If, then, the paper stock is sized in the beater it is "engine sized." If on the other hand, the sizing is applied to finished paper it is said to be "tub sized." The old papermaker used to dip finished sheets in a tub of glue and hang them up in a loft to dry. This form of sizing is now often done continuously as the paper is made, and is sometimes referred to as "top sizing."

Several substances are used in sizing, but the two most commonly used are rosin for engine sizing and glue for tub sizing. It is hardly necessary to say that rosin is not soluble in water, but it may not be generally considered that glue is insoluble in cold water. Cold water will enter glue, causing it to swell to a jelly. Heating melts the jelly, but on cooling it will set again. Hence paper coated with glue is impervious to writing ink; but in long contact water would enter it.

Rosin size is made by treating rosin with soda, forming what is known as rosin soap, just as treating a fat with soda forms ordinary soap. However, in making rosin size the combination is not completed; some rosin is left uncombined with the soda, and this is referred to as "free rosin." Modern book and printing papers are treated with a size having a large proportion of free rosin.

These high free-rosin sizes, not being soluble in water, must be emulsified for thorough dispersion in the paper stock. Rosin and water do not mix, but under certain conditions rosin can be divided into such small particles that it can be suspended in water. The portion of the rosin that is made into soap does this. The mixture is called an "emulsion." A good example of this is the suspension of butter-fat in milk. The mixture of rosin size and water is termed "milk" from its similar appearance. It is added to the mixture in the beating engine, which then contains the constituents of paper, namely, pulp, dyes, filler, and size. It is now known as the "furnish."

It is not sufficient merely to add the size; the finely divided emulsion, while mixed with the furnish in the beater, must be treated with alum to cause a coagulation or clotting, just as milk is curdled by fruit juices. These fine curds contain the rosin and stick to the fibers. The whole mixture is so thoroughly blended that all the fibers are coated with these sticky curds. Then the paper is dried by running it over heated drums, and when "hard," that is, fully sized, it fills the pores of the fibers and the spaces, so that there is little chance for capillary action with water or inks.

For high-speed magazine papers very little size is needed. When such papers are hard sized the ink is not absorbed fast enough, and solid blacks, for example, would lack that even look for which printers aim. On the other hand, fine lines call for well-sized papers.

This important series will be continued in *The Inland Printer* for February

Recognition of the Human Element Counts in Efficient Newspaper Production

By BUFORD O. BROWN

THE human element is the one portion of its equipment which the newspaper is least able to control, in the opinion of Chester W. Adams, the manager of the Vincennes (Ind.) *Commercial*. Yet it is the most important factor in determining profit or loss. Until recently it has been the one element given least attention.

A great deal of thought was given to increased efficiency in the mechanics of the plant before any apparent thought was given to the employe. Labor turnover has not seemed to register with the newspaper editor or publisher as an expensive luxury until within the last half dozen years. Other industries learned long ago that the human element was the one most responsible for high costs, or vice versa, and took steps tending to call forth its best efforts.

"One day everything goes wrong," says Mr. Adams. "The proofreaders are swamped with errors; machines jam; there is too much stuff tied up; ads are heavy; and the boss does not feel well himself. The whole job is a drive. Another day it is just the opposite. The whole force is well ordered and the call for copy is steady and continuous."

This last situation is largely a result of careful organization, as is exemplified in the case of the San Bernardino (Calif.) *Sun*. The Sun Company prints a morning paper having a circulation of 10,000 and an afternoon paper having a circulation of 13,000. Four editions of the *Sun* are printed every morning. Each afternoon two editions of the *Telegram* are printed. Two weekly newspapers are being issued, one of which is in Spanish.

"The work is being delivered in a smooth flow of production and apparently with greater ease and less trouble and lower cost a page than we experienced some years ago in printing only one daily paper," says Milton R. Standish, assistant business manager. "Page costs run between $6 and $7 in combination with the *Telegram*, and between $7 and $8 if figured on the *Sun* alone."

Deadlines have been worked out for all departments. A "flow chart" of production begins each day's work. The daily "flow" begins in the advertising department, which maintains a schedule on all advertising to be published. This report shows the amount of business handled, advance copy on hand, and the hour at which dummies were sent into the composing room.

By the time the report returns to the business office it has been checked and filled in by every department, including composing room, the stereotype department, the pressroom, and circulation department. The amount of each kind of advertising, the number of columns of news, and the amount of paper used (in pounds) are noted. The report also shows when presses were started, when they finished their runs, and when the last carrier left the building to distribute his papers. With such a report it is possible for the management of a newspaper to check the progress of the work and correct operations not satisfactory.

Duplicates of this schedule are made up each day, and one of them is sent to the mechanical department. Then if an advertisement is turned in without being shown on the schedule, the advertising department is queried; or if this schedule shows one advertisement for which no copy is furnished, a similar inquiry is instituted. Thus this plan is made to operate with sure results.

When the deadline on copy is reached, totals are made up, the size of the paper is determined, and dummies of the pages with advertising placed are sent to the composing room. Duplicates are supplied to the editorial department for its guidance in placing news and features.

DAILY PRODUCTION REPORT
SAN BERNARDINO DAILY SUN

ISSUE OF ..... (Day of Week) ..... (Month) ..... (Day) ..... (Year) Number of Pages.....

ADVERTISING DEPARTMENT
Advance Estimate of all ADV. (in inches) .....
Number inches of ADVANCE COPY.....
Total inches sent out for Day Composition .....
Tot. inches sent out for Night Composition.....
Total inches in Composing Room, 6 P.M. .....
.....Dummies up at..... .....P. M.
.....Dummies up at..... .....P. M.
ALL Dummies up at..... .....P. M.
Remarks: .....
(This report to be sent to Composing Room with Dummies)

COMPOSING ROOM
Number of Pages sent to Stereo room up to lunch time, 11:00 P.M..... .....A. M.
Times of sending out last 3 pages,... .....A. M.
.....A. M.
Number of pages used in "Bull Dog" .....
The above does not refer to a double run. When there is a double press run, show time last page on last run went out ..... P. M.

DELAYS
On account of Cuts from Stereo Room:
.....
.....
On account of News:
.....
.....
On account of Adv.:
.....
.....
Other Reasons:
.....
.....
(This report to be sent to Stereo. Dept. with LAST Form)

STEREOTYPE DEPARTMENT
Delivered all Cuts to Composing Room, except stragglers which came late ..... P M
Time of receiving forms as shown by Composing Room Report: Check Here: Correct ☐ Incorrect ☐
If incorrect, state number of pages sent out up to lunch time..... .....A. M
Time of receiving last 3 pages..... .....A. M.
.....A. M.
(If Composing Room time agrees with your time, do not fill in.)
Number of pages made over due to errors in other departments .....
Number of pages made over due to injury to mats or other causes in Stereo Dept. .....

PRESS ROOM
Press started at ....A. M.
First Mail finished ....A. M.
Press Room completed at ....A. M
PRESS Counter shows (Copies) .....
Press waste in copies.....
Press waste in pounds.....

LIST BELOW PRESS TROUBLES
Number of Broken Webs.....
Time on Mechanical Troubles.....
Explain here any failure which consumed unusual time or caused delay in delivery of papers to Circulation Dept.:
.....
.....
.....
The above refers to single press run. When there are two runs furnish the following information:
LAST form, Last Run, received..... .....
Press started ....
Run completed ....

CIRCULATION DEPARTMENT
First Papers received ....A. M.
All First Edition papers received ....A. M.
ALL Papers received ....A. M.
All Mails Caught ..... Yes ☐ No ☐
Mails Missed: .....
.....
.....
.....
Fault Due to .....
.....
.....
.

can be realized if the editorial and business departments have all the material passed on to the composing room ready for composition. The cuts and mats are checked to be sure that none are missing. All classified and display copy is typewritten. Advertising composition is done in the *Sun* plant almost entirely during daylight hours. This, more than anything else, in the opinion of the publishers, has solved production problems.

No news copy is accepted by the composing room unless the heads accompany it. "This makes for time-saving and corrects one of the worst practices of newspapers' editorial departments," says Mr. Standish. "This is particularly true in the smaller city papers, where stories are sent out with the label 'Head to come.' Late copy is probably the worst offender in the newspaper office, but the nature of the business makes this almost unavoidable. The enforcement of a strict deadline will do more than anything else to overcome this."

Through the working-out of all these plans the Sun Company has solved one of the difficulties that tend to lower the efficiency of the worker, that is, discontent or a feeling of being in unsettled conditions, which results in a very large labor turnover. The rate of labor turnover in the *Sun* plant is only 8 per cent. Two other main causes tend to lower the efficiency of the worker. These are: (1) Fear that the worker may lose his health and thereby be unable to continue his employment. (2) Lack of opportunity for growth or advancement.

The Chicago *Tribune* is an outstanding example of those newspapers which have undertaken to rid the employe of worry and lowered efficiency as regards his health conditions. *Tribune* officials made a study of the sick reports of its employes. It was found that much of the time lost on account of sickness was a result of poor teeth. Therefore a dentist was employed to spend four hours each morning in the plant looking after the teeth of the employes.

An athletic program was fostered for employes on the theory that health is promoted through recreation. The executives of the newspaper formed a team which met teams from the advertising, the circulation, editorial, stereotyping, press, and composing departments. All of these activities served another good purpose in that they helped get the men acquainted with each other.

Representatives from various departments of the newspaper were formed into the Medill Council, which made its first purpose the consideration of the welfare of employes. A building-and-loan association was formed, and this quickly numbered 800 members and a weekly income of more than four thousand dollars. The *Tribune* subscribed to a large block of the stock of the company at 5½ per cent interest to make possible the forming of this association, which stock is being retired from time to time, leaving the undertaking entirely in the hands of the employes.

The Scripps-Howard newspapers and others have adopted a plan of employe ownership, which tends to take away any fear a workman may have concerning lack of opportunity for growth or advancement. Among small-city newspapers the Emporia (Kan.) *Gazette*, owned by William Allen White, seems to have led the way. The *Gazette* has been operating on a profit-sharing basis since 1914. Each employe is paid a share of the earnings of the company, which share is figured from (*a*) the length of the employe's service and (*b*) his value to the organization as indicated by the amount of his pay check.

Interest on $50 at 6 per cent is paid every man who has been in the service of the *Gazette* for one year. For every year of service thereafter the principal is increased by $50. At the end of every third year the interest rate increases 1 per cent until it becomes 12 per cent, where it remains. While the one-year man gets only $3, the four-year man gets $14, the seven-year man gets $28, and the nineteen-year man gets $114.



Keystone View Company

When modernism slips its bridle

This is the painting "The Fossil Hunters," by Edwin W. Dickinson—the painting which turned the National Academy of Design upside down through the disclosure that the award jury had given the picture second prize when it was hung wrong side up. (See our item in the December issue, page 56.) The jury viewed the picture as it is shown here, with the top erroneously serving as the left side. Turn it around, if you will, and see what you make of it—probably just as much as you would the other way. When modernism slips its bridle, strange things are liable to happen!

There is also an annual bonus figured at from 1½ to 3 per cent of each employe's wage for all men who have been in the employ of the *Gazette* a year or more. This fluctuates with the annual earnings of the newspaper, the rate being determined by the owner. Each person in the employ of the *Gazette* more than a year receives a life-insurance policy for $500 with premiums paid by his employer. At the end of five years this policy is increased to $1,000, and the next year it is converted into a twenty-pay life policy with all back instalments paid up. The policy is increased at the end of twenty years to $1,500. When a man has been in the employ of the *Gazette* for twenty-five years he receives a cash bonus of $1,000.

This plan costs the *Gazette* about four thousand dollars a year. "The return to the paper from the plan is efficient organization and freedom from costly labor turnover," says Mr. White. "Our men feel after the first year that their jobs are secure, but they are nervous for the first year. After that period we practically never fire a man."

Using Waste to Advantage

By A. J. STEMPLE

A printer in a country town who does a good deal of perforated work has discovered a way of disposing of the punchings from the perforating machine in a manner which benefits his shop. These tiny paper punchings, especially when there is a mixture of many colors, make attractive confetti. The printer used to dump out the waste boxes of the machines and burn the punchings, but now he has them tied up in glassine paper bags of small sizes and sells them over the counter of the front office for five and ten cents a bag. They go like "hot cakes," for the "dust" is lighter and cheaper and prettier than the regular commercial confetti, and it is much better liked. The printer also gives out the bags of this confetti, with his compliments, with every order for wedding or society stationery and similar printing, or wherever he thinks it is likely to be appreciated. He has had many words of appreciation for this trifling attention, and it has been the indirect cause of an increase in his volume of business.

Another printer sells the paper clippings from his cutting machines to a factory, which uses it as stuffing in packing boxes, and he gets more for it for this use than when he bales it up and ships it to buyers of waste paper.

Machine Efficiency in Printing Production

By JAMES H. RODGERS

AMOUNT and quality of typesetting production are directly dependent on efficient machine operation. Where a group of linotypes is operated under the supervision of one machinist it is frequently difficult for an operator to receive immediate attention when some slight defect arises or an adjustment of mechanism is desired.

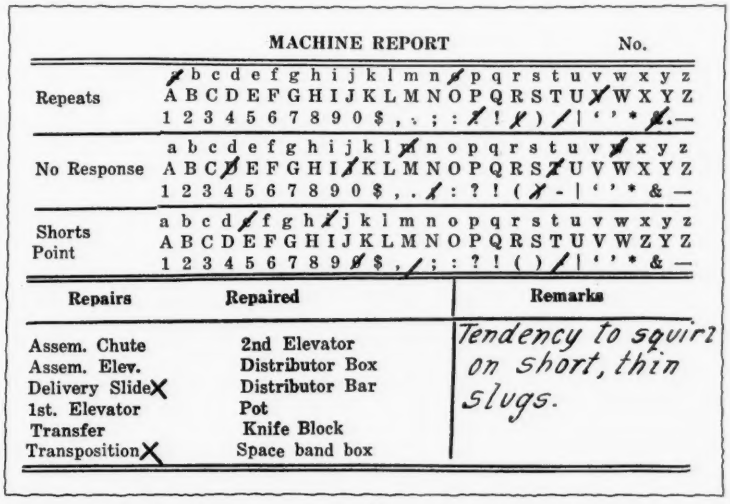
Frequently an operator will neglect to request the services of the machinist in making repairs or alterations; or the maintenance man, on being advised of the trouble, may overlook it owing to other more immediate and important duties engaging his attention at the moment. On the other hand, the operator may often struggle along under some temporary inconvenience to avoid stopping the machine at a busy period.

The fundamental factor of machine efficiency undoubtedly rests upon the ready response to keyboard action. Any slight irregularity in the movement of the keys or the escapements, including all associated mechanism, has a pronounced and definite relation to speed of production and quality of product.

While it is highly desirable that the keyboard be maintained at practically 100 per cent efficiency, it is seldom that such a condition prevails for any great length of time. Few plants operate under ideal conditions, and the possibility of tieup is of daily occurrence.

Dust and rust are two of the chief enemies of perfect service. Apart from the actual dust in the atmosphere—which in some instances is quite pronounced—the very nature of the work results in the gradual accumulation of small particles of metal, which may at times interfere with smooth keyboard action or with the immediate response of a matrix to the touch of the key. The sensitive character of releasing mechanism calls for constant attention, and neglect to remedy a slight defect may result in numerous errors in typesetting.

To assist both the machinist and the operator, the writer devised the accompanying report card for use by the operator in checking up irregularities in the operating mechanism. At the beginning of the week each operator receives one of these cards for checking and reference purposes. When a slight defect arises a check is made on the card. The fault may not be of a serious nature, but the check serves as a guide to the repairman when he has an opportunity to attend to the wants of this operator.



Card used for reporting trouble on typesetting machines

The card is self-explanatory. When double characters are released at the touch of a key, the respective character in the top section is checked—as "a," "o," "V," "?," "(," "-," and "&." When a matrix is not delivered at the touch of the key, a check is made in the middle group—as "m," "w," "D," "J," "T," ";" and ")." When insufficient mats are contained in the magazine a similar check is made in the lower section.

The checks on the card shown also indicate that the delivery slide is giving trouble and occasional transpositions occur, and the note draws attention of the maintenance man to the tendency of squirting of metal at the mouthpiece when working on short, thin slugs.

COLLECTANEA TYPOGRAPHICA

By HENRY LEWIS BULLEN

But mightiest of the mighty means
On which the arm of progress leans,
Man's noblest mission to advance,
His woes assuage, his weal enhance,
His rights enforce, his wrongs redress—
Mightiest of the mighties is the Press.
—Sir John Bowring (1792-1872)

* * *

A Famous Newspaper

At the age of fifteen Thomas A. Edison was a newsboy (generally called "news butcher" in those days) on a train running between Detroit and Port Huron. While so engaged he set up an amateur printing outfit in the baggage car, and issued *"The Weekly Herald,* published by A. Edison. Terms: The Weekly, Eight Cents per Month." Through the courtesy of Mrs. Edison we present a reproduction in reduced size of the issue "Port Huron, February 3rd, 1862." This is believed to be the only surviving complete copy. It was not a masterpiece of typography, and the surviving copy is the worse for wear; but it is a memorial of the enterprising and alert and ambitious mentality and industry of the lad who was to become the world's greatest benefactor in his time.

The size of each of the type pages of this very famous newspaper is 40 by 34 picas. All the news was original or rewritten; no boiler plate, no clippings—probably the youthful Edison had no shears! Humor had its place: " 'Let me collect myself,' as the man said when he was blown up by a powder mill," may be original or copied. The publisher kept all his readers on the *qui vive:* "We expect to enlarge our paper in a few weeks." Before that time he had set the baggage car afire with chemicals he was experimenting with during the lay-off of the train. The baggage car being on fire, young Edison was also fired, and so the Fourth Estate lost a brilliant recruit. In this surviving issue a great inducement is offered to prospective subscribers: "In a few weeks each subscriber will have his name printed on his paper!" We see in this issue that, though Edison had the true pushing spirit of a high-powered circulation agent, he was a bit off in his spelling. Artemus Ward, another printer, was the Will Rogers of that day, and young Edison preferred Artemus' orthography to that of Noah Webster.

* * *

Each piece of printing has a purpose. If you have the purpose to make it achieve its purpose, success has marked you for its own. Is this true or isn't it? Do a bit of thinking along this line.

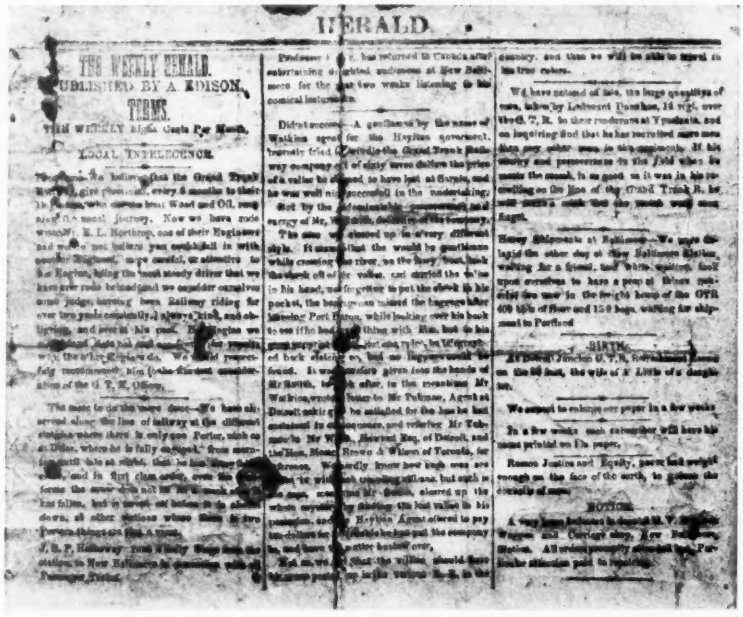
Creative Minds

Edison, through his inventions, has become the means of affording lucrative employments to many millions—employments that will never cease, and will increase year by year. Such is the power of the creative mind, of which there are thousands at work, effective in varying degrees.

Collectanea, in common with many elderly men, has special personal reasons for being grateful to Edison for the electric light. Three-quarters of a century ago, in the village where he passed his early boyhood, all homes were lighted with candles. Kerosene lamps had not yet reached us, though soon to appear. Home-made tallow candles were in use for general purposes; "boughten" paraffin candles were used when there was "company." One of *Collectanea's* earlier chores was making tallow candles in a mold casting six at a pouring. It was difficult to read by tallow light. In winter the light from a big log fire in a big chimney was preferable. *Collectanea* read many never-to-be-forgotten books while stretched on a rug close to the hearth, with the book lying between his eyes and the blaze of the logs.

In the village printshop types were set by sputtering tallow-candle light, the candles stuck in boxes in the cap cases. The "comp" had his candle-snuffer close at hand, alongside his bodkin and plug of tobacco. Printer's tweezers had not as yet been thought of by a creative mind. All kinds of discomforts and hindrances were accepted cheerfully, just because we fortunately did not know how badly off we were. "Where ignorance is bliss, 'tis folly to be wise." Yet, withal, we kept the world moving and pitied the distresses of Puritans who came over in the *Mayflower.*

All presswork was done on hand presses. *Collectanea* remembers that great day when the first cylinder press came to town —a nineteenth-century marvel, though it wasn't even a one-horse affair. It was a three-boy machine—three husky lads, of whom Collectanea was proud to be one. One lad turned the fly-wheel, while another boy fed the sheets and a third was fly-boy. They "spelled" each other every twenty minutes. The boy at the wheel watched the clock—and watched it well. When the "color" got gray the boy at the wheel stopped the press, very willingly, when the fly-boy demanded more ink; he applied the ink with a knife, as there was no fountain, and then all three together ran spoiled sheets through the press until the ink was distributed, for impression trips were still waiting for a creative mind.



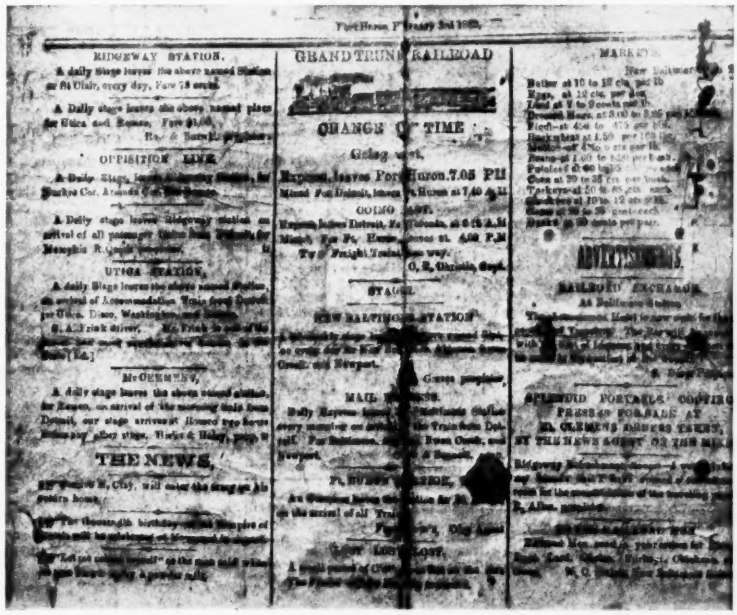
HERALD.

THE WEEKLY HERALD.
PUBLISHED BY A EDISON.
TERMS.

LOCAL INTELLIGENCE.

Above and on opposite page are seen the first and second pages of Edison's famous newspaper, edited, printed, and published by him at the age of fifteen; reproduced in reduced size by the courteous permission of Mrs. T. A. Edison from the only surviving complete copy. Read description on this page

Since those "happy days" (which they were, sure enough) many creative minds have made everything easier and better, and as they got easier the less the men and boys have had to work. How thankful we were when some good genius originated a nine-hour Saturday in what had been a sixty-hour week! Nor did we complain very much when the boss used the tenth hour on Saturday in which to pay our wages, after he had hustled all day to make collections enough—not always with success. Sometimes when cash was scarce we received orders on the grocer or butcher or baker who owed the boss a printing or an advertising bill. Sometimes, since the tallow-light days, creative minds have created conditions which hurt a number of people temporarily, but time has proved that every invention that saves time benefits everybody in the long run.


RIDGWAY STATION.

OPPOSITION LINE.

UTICA STATION.

THE NEWS.

GRAND TRUNK RAILROAD

CHANGE OF TIME

STAGES.

NEW RAILROAD STATION

MAIL

MARKET.

The electric light was a blessed invention, but few give it credit for many indirect benefits. As lights were easily sold in a world-wide market, new factories were required to make the dynamos and various other contrivances needed in lighting systems. Fifty years ago there were no factories manufacturing electrical appliances. Today they form a great separate industry, and from the creative minds employed in them we have received electric motors and press controls and automatic feeding apparatuses and other wonderful time-savers, which we would not have had now if Edison's invention of the incandescent electric light had not given such a tremendous impetus to electrical science in so many different directions.

So blessed be Thomas Alva Edison for all the benefits we derive from his creative mind. He started as a printer in a baggage car, and the world is to be congratulated on the fact that he soon got tired of printing. [This allusion to Edison's printing activities may be the means of getting this tribute to Edison accepted by our editor, who is running a periodical about printing for printers.] Well, Edison was a real printer who has benefited every reader of THE INLAND PRINTER, and he merits the gratitude of printers in common with all other craftsmen. In the factories in which are made printing presses, and machinery for all the allied arts, and all sorts of equipments, and type and composing machines, there are, as we write, scores of creative minds at work devising inventions for the advancement of the printing and allied industries. These men are minor Edisons. Let us pause here a minute or two to send an appreciative thought in their direction.

* * *

De Vinne Correspondence—VII

This is the seventh of a series of letters from De Vinne to *Collectanea* in the closing years of his life:

300 West Seventy-sixth Street
New York City
October 24, 1913

My dear Mr. Bullen:

I thank you much for your last letter and for kindly mention of my name and services. I wish I were in better health, to make a more fitting reply. You are entirely right in the proposition that the printers should be inspired with more love and expressed admiration for their trade. When any printer follows his trade simply because it is to be a money making trade he makes a serious mistake. I would go even further than you do in saying that a prosperous printer will be most successful when he can inspire book buyers with the belief that meritorious printing is really a worthy branch of the fine arts. I am much indebted to you for your photographs, which I shall see are properly preserved and regarded. I had occasion not long ago to advise a New York dealer in prints to collect prints of really notable typographers.

It would please me much to have your comments on leading typographers as they are being published, and I would cheerfully pay expense in getting and sending them, but I have small interest in the critical notices of my own writings. Unfortunately my eyesight fails and I cannot read them with my own eyes. I get a knowledge of them only through my family.

One of the books I wanted to write was to have been on the planning of books, giving mechanical directions about all details from the writing of the copy to the binding of the book. How many persons who propose to write a book know how useful this detailed knowledge is? How many readers know the technical names of different styles of ordinary binding? Will you kindly consider this as a work that you might do and do very well? I am sure printers generally, and not only printers but ordinary readers, would be glad for instruction on these points. I cannot do it, but I am glad to learn that there are printers in the country who would appreciate instruction on points that have never been touched by writers on binding or typography.

And now I have to say goodby. With renewed thanks for many kind attentions.

Yours cordially,
THEO. L. DE VINNE.

De Vinne's mind, we see, in this his eighty-fifth year was still intent upon the education of printers and the public toward an appreciation of printing as an art. He began his typographic career in the dark age of typography in every country except glorious France. He worked constantly toward improvement—general improvement in the whole industry—and for the benefit of the whole community. That printing by practical workaday printers doing the world's work as it is presented to them day by day, under conditions imposed by the necessities of their clients, is so much better now than in his time, is due largely to De Vinne's efforts.

* * *

Good Sayings, If Made Good

"Our plates don't cost more: they save more."

"By comparison with other prices ours may seem higher. Pro rata to traceable results our prices are actually lower than those of the specialists in 'lower' prices."

"Our printing never lets you down in the estimation of your correspondents."

"If the printing we do for you satisfies us, you will be delighted; for we are known as being supercritical."

"In printing for you we are underpaid if, in addition to your dollar payment, you do not add to this payment the premium of your complete satisfaction."

"Our underlying thought is not so much to please you with our printing as to make it thoroughly effective for your purpose."

* * *

The first forty years of life furnish the text, the remaining thirty furnish the commentary.—*Schopenhauer.*

PHOTOENGRAVING

By STEPHEN HENRY HORGAN

Queries regarding process engraving, also suggestions and experiences of engravers and printers, are requested for this department. Replies cannot be made by mail

White Margins on Color Pages

This department has deprecated the excessive white margins that photoengravers leave on color proofs and recommended the better practice of offset color printers who for exhibition purposes frame their color prints with all the white margins covered, thus showing off the colors brighter and to better advantage. Now comes C. Maxwell Tregurtha to say: "The select of good color display is liberal margins of white." What a pity 'tis that the masters of oil colors did not know this before they permitted their paintings to be framed close up. They would have left space on their canvases for a wide border of white paint, had they but known "the secret of good color display."

Zinc Plates for Water-Ink Printing

We have read with much interest your article of November, 1929, "Trailing the Water Color Process Down the Centuries." We wonder if you could furnish us with information regarding the S. H. Horgan method of treating zincs referred to on page 56. Should such plates be treated by the engraver or by the printer, or what information have you in regard to it?—*A. F. Helbling, Chicago.*

The coating of zinc plates for water-ink printing had better be left to the photoengraver. The original suggestion, in THE INLAND PRINTER for February, 1929, was as follows: "First rid the zinc of any showing of greasiness by scrubbing its surface with whiting moistened with a weak lye solution. When the zinc is washed and dried roll its printing surface with a thin film of regular glue enamel; dry the enamel face down over heat, then expose to light until it becomes insoluble. Wash out the free bichromate under a tap, and when the plate is dry it will take water ink of the right consistency." These additional instructions will be found valuable: After the zinc is free from grease give it a grain or "tooth" by placing in a solution of ½ ounce of powdered alum and ¼ ounce of nitric acid in 20 to 30 ounces of water until the surface becomes a beautiful gray mat. Wash well under the tap and dry quickly. The enamel should have 6 drops of glycerin and 30 minims of acetic acid added to it. Pour a little of the enamel on a clean glass slab and use a single-handle, light composition roller kept for this purpose. After the first coat is dry it can be given another. A photoengraver knows about the exact temperature of the zinc and enamel. When the water inks in the market approach nearer a standard formula in the way of ingredients and consistency it will be possible to give a more exact formula for the enamel.

Three-Color Printing From a Single Negative

Fred Thevoz, of the "Sadag" Company, Geneva and Paris, whose rotagravure inserts in color, like "Mother's Treasure" (shown in this issue), have been so startlingly beautiful, has consented to tell how he gets those richly colored landscapes from a single photographic negative of the scene. Take for example "Sunset in the Alps," shown in THE INLAND PRINTER for December, 1926. Mr. Thevoz says that coloring the photograph and reproducing from that would produce an impression of heaviness that would not do. His method is to make three positives on glass from the original negative. These can be retouched by an artist possessing excellent color judgment and familiarity with the scene, combined with experience at this work. A gum-thickened solution of Farmer's reducer applied by brushes will lighten the color where it is desired, while a retouching pencil or blacklead applied with an artist's stumpf will increase the shadows and consequently the color. These three positives after the color correction may serve as the basis for one or the other of the color-printing processes, photoengraving, offset, or rotagravure. He prefers the last because there is no black screen to interfere with the gradation of tones in the positives.

Smallest Photoengraving Plant

You mentioned John Henry Nash's "Oriental Shawl" in "Achievement," done in four printings, as having 250,000 dots to the square inch. Enclosed are samples of photointaglio engraving with 160,000 dots to the square inch, in one printing, which I have been making for the past five years, using a 400-line screen. My engraving plant is in a room 12 by 18 feet, which I claim is the smallest photoengraving plant in the world.—*Bert Ridley, 350 Hudson Street, New York City.*

Our correspondent's intaglio engravings are similar to those so much used now in holiday greetings. An increasing number of printers are undertaking intaglio engraving which they print on die presses, or on the thin-plate photogravure presses, of which there are several in the market.

Color Plates for Daily Newspapers

There is a rumor that the Hearst newspapers are securing the exclusive rights to the Dittman process for illustrating daily newspapers in colors. Is this one of the inventions of the late "Sam" Dittman of Chicago? Can you give me any information about it?—*"Publisher," New York City.*

This Dittman method of illustrating daily newspapers in color comes from Germany, is the invention of Theodor Dittman, and is said to be used by a daily newspaper in Warsaw. Dittman has succeeded in getting patents for it in Germany as follows: Nos. 457,203, July 29, 1925, and 457,654, April 15, 1927. These patents do not disclose anything new, neither do the results in the German newspapers that have tried it. An examination of the latter indicate that the key, or blue plate, is made with a seventy-two-line screen similar in principle to the ones used by the writer on a New York daily newspaper during 1880. In the Dittman method the original plates are underlaid with cutout cardboard underlays before the molding, the "McKee" effects being retained in the stereotypes. A blank space is left in the type page for the illustration. The color plates are printed from three separate cylinders. The German papers that have tried this method display good

register and good presswork. Any daily paper with three extra cylinders for color plates may stereotype and print them without fear of patents. The present writer made three-color plates for the Hearst newspapers thirty-five years ago, but he was just that number of years ahead of his time.

Engravings Trimmed to Pica

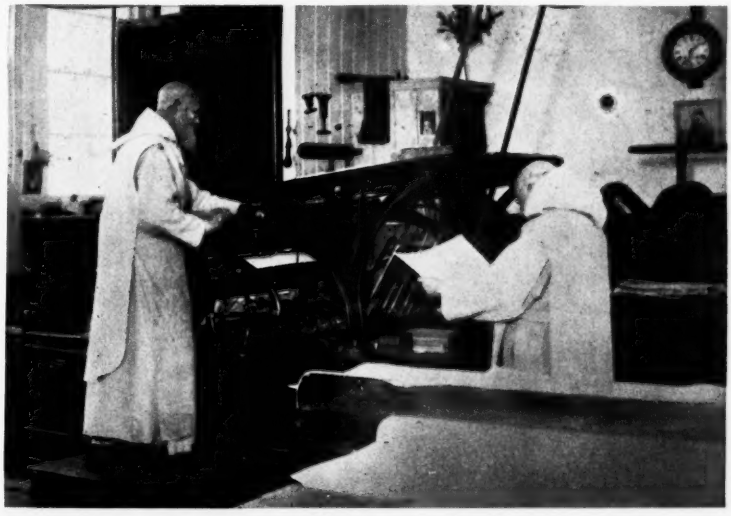
"Resolved: That we adopt the pica unit of measurement," was resolution No. 7 passed at the last photoengravers' convention. It has been advocated in this department for years. This is what William Gamble has to say about it in *Penrose's Annual:*

It is a curious anomaly that while type bodies, rules, and spacing material have been brought to the highest degree of accuracy as to squareness and size, and a precision to a thousandth of an inch is demanded by the printer and supplied by the typefounder, the practice still prevails of trimming photoengravings, electrotypes, and stereotypes without regard to composing-room requirements. The printer tolerates it, though he has to spend untold hours in the improvised justification of blocks, simply because the blockmaker will not conform to a system which common sense demands. The reason for this state of things is not because there is no machine for trimming to such accurate dimensions, for the Royle rotary edger is a most efficient tool for the purpose. It is provided with gages which can be set to determine the precise length and width of a block in twelve-point (pica) ems, and when set—which is done in one operation—the block comes out to size with just four cuts, one for each side. A micrometer measuring device enables adjustments to be made to points. The photoengravers who are far-seeing enough to appreciate the advantage such a machine affords, and are enterprising enough to instal it, will find that printers favor those firms who meet their needs by furnishing blocks that are dependable for their accuracy.

Chromium Plating for Engravers and Printers

Several times has attention been called here to the unrivaled value of chromium plating to prevent wear on type or engravings during a long run. William Gamble in *Penrose's Annual* says that chromium deposition has now become one of standardized practice. He says:

At first there seemed to be a good deal of doubt and mystery about it, but the publications of the United States Bureau of Standards on the subject have been helpful to those who have taken an interest in this subject. The extended use of the process in the general plating industry has led to a better knowledge of the conditions governing the chromium deposition. In particular it has been found that high current densities are not so necessary as was formerly supposed. Originally it was held that 250 to 300 amperes of current a square foot was necessary, and that the bath must be worked at a high temperature, but now it is found that 80 to 100 amperes a square foot is sufficient for a good deposit, and that it is better to keep the bath as cool as possible. In one case (Trist with Pantone) a refrigerating apparatus has been used. Probably there is no necessity for such an extreme measure, for quite good work is done at 68 to 70 degrees. The deposit obtained at such a temperature will be of a dull, grayish variety, but this suits best as a printing surface. While the great advantages of chromium plating have been fully demonstrated in the case of flat plates for long runs and heavy impressions, as for carton printing, its usefulness is even more marked in the case of copper cylinders for rotagravure. An all-day run can easily be obtained from a chromium-plated cylinder, and if any signs of wear are visible the chromium can be stripped off by a simple chemical operation and a fresh coating deposited. The plant required is comparatively simple. A dynamo, depositing trough, and swill trough are practically all that is needed.



In the picturesque monastery at Cowfold, Sussex, these two old Carthusian monks are kept constantly at work producing the printing required in carrying on the religious work of their order, and for use in Spain and Italy as well as England

Reproducing Halftones Without Moiré

We have a historical book to print illustrated with reproductions of steel and wood line engravings as well as halftones. Our photoengraver reports that they cannot be reproduced without giving a disagreeable pattern in the new halftones. What can be done about it?—*"Printer," Indianapolis.*

It is customary for photoengravers, while focusing on the camera ground glass, the halftones which are to be copied, to have an assistant rotate the halftone print on the copy board until no pattern is shown on the ground glass. This usually works, but in the case of steel and wood engravings rotating the copy may prevent moiré pattern in one area only to bring it out in another. One engraving house that is most successful in this work turns all such copy over to the photographic department where continuous-tone dry-plate negatives are made of them. When printing these negatives a crystal plate glass is used between the negatives and the velox paper. By oscillating the printing frame at some distance from the arc light the operator soon learns how to get a velox print which appears out of focus but from which halftones are made without showing moiré pattern.

Art From Every Angle

The late Charles L. Hutchinson used to delight in relating an anecdote of a visitor to a New York gallery who reported to an attendant that a certain painting by Cezanne was hanging upside down and suggested rectifying the mistake. On returning to the gallery a week or so later he noticed that the picture remained as before. On calling the attention of the attendant to it again he was told, "It can't be changed now. It's been sold that way."

Apparently the picture in question has turned up at the new Museum of Modern Art, in New York, as *The Art*

News in a recent issue printed an inverted reproduction of a Cezanne called "Blue Landscape" among the works in the opening display of that institution.

In this connection it may be stated that the picture that was "hung wrong" in the Carnegie exhibition last season turned up sidewise in some other eastern exhibition recently. As the artist in this case is still available, he should be asked to paint a compass in one corner, as mapmakers do.—*Selected.*

Behind the Scenes With the Photoengraver

When "Achievement in Photoengraving and Letterpress Printing," that masterly production, was published by the American Photo-Engravers Association, its edition of 7,260 copies was quickly exhausted, and there appears to be no hope of a second edition. In answer to a demand that has expressed itself in the form of thousands of inquiries and of the orders which could not possibly be filled, the association has revised and rearranged the section of "Achievement" describing the art and process of photoengraving and has published it in convenient form under the title "The Art of Photoengraving."

This attractive reference book on photoengraving is brought out in 9 by 12 size, sixty-four pages, under a modernistic cover in red, black, pale green, and white. The text takes the reader through every process from preparation of copy to the delivery of the finished photoengraving. True to the photoengraver's advocacy of pictures to leave nothing untold, the book actually depicts every step of each process, each picture being keyed by number to its explanation. With a light tint background for every page, the pictures stand out in sharp relief; informative and attractive.

The book is replete with supplementary information. Three- and four-color processes are discussed and pictured. Styles and screens of halftones are illustrated. Microphotographs of paper surfaces, of sectional views of line etchings and halftones, and of halftone-plate impressions on paper, show clearly what happens and why. A glossary of trade terms completes this valuable treatise on photoengraving subjects.

Any printer desiring a copy of this book should request it of his photoengraver. If your photoengraver doesn't know of the book or cannot supply it, get it from his competitor, as it is available only through members of the American Photo-Engravers Association.

Observations on Direct-Color Photography As Practiced by Jeffery White

By LOUIS FLADER

HAVING brought their products to mechanical perfection, large manufacturers are now spending time, effort, and money to improve their finish and appearance. The sense of sight is being catered to more than ever before in industry and commerce, and the eyes are being fed with a diet to their liking. Well-chosen colors have greatly enhanced the appearance of all sorts of articles and commodities.

It is clearly evident, however, that improvement in the appearance of an article, particularly if brought about by color, is of little value to the manufacturer unless he can convey a correct impression of this improvement to those who have not yet seen the article itself. The increasing potentialities of color advertising and the facilities and advantages offered by a suitable method of direct-color photography can therefore be readily understood. Direct-color photography makes it possible for the advertiser not only to reproduce his products in their natural colors, but to reproduce them in an attractive and proper setting, and—most important of all—precisely as they are.

Before the advent of direct-color photography the advertiser, who desired to show his products in natural colors, was obliged to depend upon the skill and talent of an artist. A true and lifelike rendering in many cases is extremely difficult and at times impossible. More often than not the finished painting or drawing, although perhaps beautiful to look upon, is the artist's conception or interpretation rather than a faithful reproduction of the article or scene. Photography, on the other hand, is so well known and understood that it has come to be received as a truthful rendition of the object represented; the public accepts a photographic reproduction as being accurate, lifelike, and faithful to the subject in every detail.

Another point: Since advertising and mass distribution are geared to high speed, and the element of time is frequently all-important, the interposition of the artist presents a serious handicap. Drawings and paintings cannot be hurried; time and tide wait for no man. The cost of preparing copy for reproduction is also a considerable item, and, in the preparation of copy suitable for reproduction, direct-color photography presents a short cut in time and money.

That the points mentioned as favoring color photography are being recognized by discerning advertising men is evidenced by the constantly increasing number of color advertisements appearing in our magazines in which direct-color photography has been employed. Although direct-color photography for this purpose has been in limited use for several years, there has been in recent months a very noticeably increased utilization of the method. The range of the subjects covered, already wide, is constantly expanding, too. And as the time of exposure in the making of the color negative is shortened, the scope of this interesting process will be greatly increased. It has, in fact, already been found practical to employ live models, and in the not distant future this plan will be employed in many cases parallel with the so-called "snapshot." That will make it possible for an advertiser to illustrate his product in a manner heretofore thought impossible, like perpetual motion, and at a really moderate cost. Ways also have been found by which direct-color photography may be combined with the work of the artist.

The fact that color prints may be made from color negatives before they are put into the process of reproduction by the photoengraver removes another element of doubt. An advertiser can see just what he may expect to receive from the photoengraver and find upon the advertising pages of magazines when his advertisement is printed, all in advance of the actual making of the plates. Thus the possibilities of disappointment and error are eliminated and the advertiser is permitted to proceed as effectively and with as much assurance as if he were guiding the work of artists. In short, direct-color photography enables the advertiser to do better, quicker, and at less cost, the many things he has done heretofore, and also to do some things that formerly were quite impossible.

A large measure of credit for recent developments in the field of color photography in relation to photoengraving, hence advertising, is due Jeffery White, of Detroit. His article, descriptive of methods he employs, which appears on page 73, deserves the attention and study of printers, as does the handsome insert produced from process plates for which he furnished photographs, and which appears opposite.



A Product of Two Cameras

Fotocolor illustration by the Jeffrey White Studios, Detroit, reproduced through the medium of four-color process plates made by the Everton Engraving Company, also of Detroit. Interesting facts concerning the Jeffrey White method of color photography are given in the article immediately following

A GARDEN SCENE ON THE GRAYHAVEN ESTATE OF LAWRENCE P. FISHER, PRESIDENT, CADILLAC MOTOR CAR COMPANY

Modern Color Photography Helps Produce More Business For the Printer

By JEFFERY WHITE

COLOR photography cannot be classified as a new process, as it dates back twenty years or more. Seven years ago I realized that the work we were undertaking could have been begun easily ten years earlier, as the necessary materials and equipment were to be had at that time. The whole problem was to put the work on a production basis so that the so-called new medium could properly serve the graphic arts, universally acknowledged to be indispensable to advertising.

We could not afford to lose sight of the fact that the goal we were striving for was to produce the highest grade of printing plates directly from the subject, and that our work as photographers could only be a means to an end. Autochrome plates had been on the market for a good many years, and although some fairly good color plates had been produced from these color-screen transparencies this was plainly not the practical method of doing this work.

Some fine color plates had been produced by engravers direct from subjects many years before. Curiously, this process is known among engravers as the "indirect" method, inasmuch as halftone-screen negatives are made from continuous-tone positives which in turn are printed from continuous-tone color-separation negatives.

The "indirect" method of the color-process platemaking appeared to be the practical method. However, an enormous amount of work was necessary before we could with certainty photograph any subject at any time and any place in three or four colors. It was absolutely essential that we have the proper lenses; that we have our plateholders adjusted so that all plates were in perfect register. Our cameras and stands must be rigid enough so that there would be no danger of motion during a set of exposures. Ratios of exposures had to be worked out for different light sources so that the color separations would balance.

The problem then arose of supplying a color record or guide to the platemaker when the subjects were photographed which could not be transported to the engraving shop. At first we used the well known Autochrome plate but

A specimen of the strikingly attractive work produced by Mr. White's organization will be found on the page just preceding this page

* * * *

soon found that this was not satisfactory, since the Autochrome, no matter how good it might happen to be, did not prove the condition of our color-separation negatives. Also the uncertain results connected with these and other color-screen plates were a serious drawback, as the exposure and development of these plates must be practically perfect for good results, and they possess very little latitude of exposure.

It was necessary to work out a plan of making from color-separation negatives a four-color proof that would be comparatively quick and inexpensive to produce. Experimental work to accomplish this occupied two years, when we succeeded in working out an efficient system of producing the dyed-film positives from our color separation negatives. In three or four hours a four-color film transparency could be turned out that was superior to pictures made with color-screen plates and was much more valuable to engraver and also to client.

This four-color film record was in reality a four-color proof in the form of a transparency printed directly from original color-separation negatives, given straight dye baths, and superimposed. As these color films are given no local treatment whatever they may be considered as flat color proof. After the four-color record is okayed, glass positives made by contact from the original negatives are delivered and the engraver is ready to work. Once the original separation negatives are produced we have the foundation for any size of printing plates, for any printing process in full color or in black and white.

Our first three- and four-color work was done for engravers, and consisted of making color separations from water-color and oil-color paintings. Then we began photographing directly from objects in color, but these were all studio jobs which gave us a chance to check our negatives and rectify any errors.

Gradually we systematized our working methods so that we were able to take care of subjects on location, the most difficult kind of color photography. The local engravers and a few printers were using our service and new problems were presenting themselves almost weekly. One of these was the matter of completing a set of negative exposures in a very short space of time. When we got this total exposure time down to a minute or less we were asked to tackle pictures containing life, which meant that a set of plates had to be exposed in ten seconds or possibly even less time.

By this time we were developing an out-of-town business, and some of our customers were suggesting that we use a one-exposure camera, which to them seemed a logical solution to the problem of getting greater speed. Without going into details, I can say that after importing one of these instruments from Europe and giving it a thorough tryout we came to the conclusion that a one exposure tricolor camera presented more drawbacks than advantages. A sliding back on our regular color camera solved the problem, with a speed of six seconds.

Although our service was developed chiefly for the engraving industry, the printers have called on us frequently, but some of the larger printing houses who could boast of creative departments did not take full advantage of this new means of picturing some of their clients' products. If this method of illustrating is to be proposed to the customer it naturally must be suggested during the planning of the layout. The choice of color photography is particularly fortunate when the subject demands a truly photographic effect in natural colors. When realism is of paramount importance and the subject possesses delicate textures as well as colors, photography in natural colors is supreme.

Some art directors and layout specialists in the past have frankly declared that they were prejudiced against color photography, due to the fact that results were somewhat uncertain. However, during the last two or three years this has all been changed, and now the same men who were formerly afraid of the new medium are keen enthusiasts in

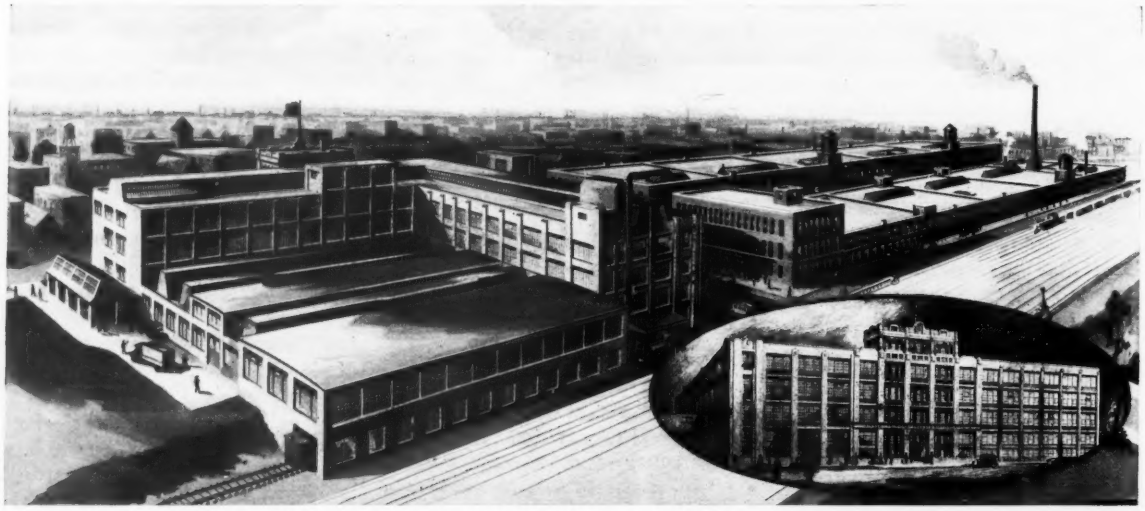
their praise of the results that are being obtained. What some of the big advertisers think of modern color photography is clearly demonstrated in a great deal of their advertising, and the use of this type of illustration is increasing monthly. As one large advertiser aptly expressed his opinion of some color pictures he had made, "The beauty of these things is their stark realism."

Quite a large number of photographic color reproductions have appeared in the leading magazines, and smart advertising men are becoming increasingly conscious of the fact that these pictures possess a feeling, a peculiar "something," that may be described as unique selling appeal. Printers everywhere are becoming alive to the situation, judging by orders and inquiries received during the past year, and the future in this field looks very promising.

Charred-Wood Odor Pervades Insurance Folders

The sense of smell has been utilized as an advertising appeal in an insurance folder recently issued by the Hartford Fire Insurance Company, with a remarkably effective result. When the folder is opened the reader immediately notes the unmistakable odor of burned and water-soaked wood, and the copy follows up this olfactory introduction thus: "When your own home smells like burned wood drenched with water, like the odor you got when you opened this folder, it probably will be too late to attend to your fire insurance."

Credit for this triumph in distinctive and effective advertising goes to J. W. Longnecker, the Hartford company's advertising manager, who developed the method of impregnating these folders with the burned-wood odor. This advertising piece has been warmly praised by the company's agents for its value in driving home the advisability of insuring without delay. What imaginative printers will be first to capture new business by presenting a similar idea to such prospects as florists, baking companies, candy concerns, and other firms selling products having an olfactory appeal?



The plant of the Miehle Printing Press and Manufacturing Company, at Chicago, as it appears today following extensive additions and improvements completed during 1929

Pressmaking Firm Parallels Growth of Industry

The twenty-fifth anniversary number of *Chicago Commerce* devotes a page to progress of the Miehle Printing Press and Manufacturing Company. The information given shows how closely the development of this company and the progress of the printing industry have been intertwined for many years.

In 1888 *Harper's Weekly,* then the foremost weekly publication, contained less than two pages of advertising matter. The illustrations were usually small line drawings cut in blocks of wood, and very little color was employed. Halftones for reproducing photographs and colorwork were just coming into use, and facilities for the proper printing of such plates were extremely limited.

The Miehle press, introduced at this time, was the first two-revolution press in which the bed was driven in synchronism with the cylinder. This arrangement provided a steady motion of the bed and uniform pressure between cylinder surface and type form, and simplified the production of high-grade work with halftones and color plates.

Patterns for this press were begun in 1883 and completed two years later, and the first press was finished in 1887. The company was organized in 1890, with Earl B. Smith as president, and the production and sale of Miehle presses were begun at 75 North Clinton Street, Chicago. Nine years later the Miehle company entered the foreign market, and today its foreign business accounts for about one-fourth of the firm's output.

Twenty-five thousand presses have been manufactured since this concern first began to operate. While the first presses were of four-roller type, printing only one side of the sheet and in one color, many of the presses now built are capable of handling sheets ranging in size from 3¼ by 5½ to 50 by 72 inches, in both one and two colors. The Miehle vertical and horizontal, two high-speed automatic presses, are the latest additions to the Miehle line. The company makes one- and two-color offset presses in several sizes, and also manufactures the plate-printing presses and numbering and sealing machines used by the Bureau of Engraving and Printing in the making of currency.

The rapid growth of the Miehle company's business has demanded a steady increase in production facilities and in space. The modern factory building that is shown in the oval is the latest addition to this mammoth establishment, which now occupies more than fourteen acres of floor space. Truly the Miehle Printing Press and Manufacturing Company has paralleled the printing industry in its own steady growth.

Tolling the Statute of Limitations

By **FRED E. KUNKEL**

EVERY debt two years old that is owing to the printer is likely to have difficulty with the statute of limitations, for which the period varies in various states. Naturally every printer should be familiar with this law in his own state, and he should also know the various ways in which he can keep desperate accounts alive, that is, how to keep these accounts from becoming outlawed by the tolling of the statute of limitations.

The trouble with most printers is that they let their accounts run too long, forgetting until too late that there is such a thing as a statute of limitations. Collecting accounts is also frequently an indoor sport which doesn't always produce results, because the debtor is not solicited personally but only by mail. Yet letters may be written or statements may be mailed and framed in such a way that the debtor can be induced to acknowledge his indebtedness, or to make a promise to pay in writing, which is sufficient to start the statute of limitations running all over again or at least postpone the outlaw date. If you want to save desperate accounts it is up to you to start the collection mill grinding before the statute cancels these debts.

The statute of limitations can easily be stopped from barring the collection of your account in a number of ways, namely: (1) part payment; (2) giving a note; (3) written promises by mail, or a promise which is signed in person by the debtor; (4) verbal statements with witnesses present; (5) payment other than in money, such as in merchandise or service. Even a small partial payment is enough. If no payment is made on account, however, every effort should be made to secure a promise to pay *in writing*. It is to be remembered that the payment of only one dollar is sufficient to stop the statute from running, or that a letter signed by the debtor promising to make payment is sufficient. If the payment of a dollar cannot be secured the debtor may be willing to sign a note. Even though he doesn't intend to pay the note, that doesn't stop the statute from running, so long as he signs an actual promissory note.

So, also, if the debtor is a storekeeper and allows you to take groceries in payment of your debt, or if he is a shoe merchant and allows you to buy shoes and says that this will go on payment of his account, that is enough. It is sometimes also enough if a conditional promise has been made to pay a debt, provided it is accompanied by sufficient evidence that the condition upon which the promise is made to depend has been performed, such as when the debtor expects an inheritance, or expects to get some money from someone who is indebted to him or other similar source.

Part payment is regarded in most jurisdictions as the best of all acknowledgments. This part payment must, of course, be voluntary. The principle is that by a part payment the party paying it intended to acknowledge and admit the greater debt to be due and upon which the inference may be drawn of a promise to pay the balance, and so the payment alone revives the debt, no matter how old it may be. The part payment also marks the time from which the statute of limitations begins to run anew. The effect is to continue the old obligation. It makes no difference whether a payment is made before or after the debt is barred. It is not always necessary that the payment be in money. Anything of value may be given by the debtor and accepted in payment, and will be sufficient provided it is accepted as part payment, not full payment.



Advertisement designed by J. Fitton, of C. Vernon & Sons, London

Offers of compromise should not be relied on to take the case out of the statute of limitations because they do not "toll" the statute, nor should an offer of settlement be considered as enough, because this may be made merely with a view to avoiding trouble or litigation. It will not renew a debt which is barred by law. The debtor should be made to sign a promise to pay. A payment of part of the debt in full satisfaction of the whole, or a payment made by the debtor under the impression that he is paying in full, doesn't revive the statute of limitations.

Where a debtor upon being shown his statement of account says that he is willing to settle it and to pay at some date in the near future, it is enough to stop the statute from running; but where a debtor simply promises to settle up and his words indicate that he looks merely to a future adjustment of the accounts between the parties, it is not enough. Where, however, the debtor promises to settle up by such and such a date it is equivalent to agreeing to pay the account. A promise should, therefore, be exacted to settle an account on or before a certain date. Sometimes a written promise "to fix it up all right" may be sufficiently strong and definite enough to stop the statute from running. However, it is always well to play safe and so word a letter demanding payment, or so rubber-stamp a statement of account, that the debtor is bound to reply and admit the debt as justly due and owing.

The giving of a note for a debt or for a part thereof, or even for the interest, is sufficient to stop the statute from running, as is a renewal note. Even an agreement to pay interest on a debt may be construed as an acknowledgment of the debt, and a promise to pay implied.

A mere declaration of inability to pay is not, however, sufficient in itself to remove the bar unless it is coupled with expressions which denote a willingness or a resolve to pay. A promise to pay "as soon as I can," "as soon as possible," or "if I can," "when he is able," "when his condition is better," or "when it is more convenient," are as a general thing not enough to take the case out of the statute of limitations as being too indefinite. If the debtor can be made to say, "I will use this money which I owe you for another year," it is enough to start the statute again. Thus if you should

write a debtor a letter and say, "Do you still wish to keep the money, or will you pay me now?" and the debtor replies that he wishes to keep the money as he can make good use of it, that is also enough. In general, it is well to remember that it is not good policy to try to secure an acknowledgment, or a promise to pay, or a part payment, on Sunday.

A promise to pay over the telephone, where the transaction is done by the debtor and the printer alone, is not enough. This is something that cannot be proved in a court of law in the absence of corroborating witnesses. Therefore, if you wish to hold the debtor liable you should have two telephones in the office so that a third person can listen in on the conversation and prove what the debtor said.

Care should be exercised not to accept a promise to pay by an attorney who represents the debtor unless you see the debtor's authority in writing, as an attorney cannot bind his client unless there is evidence of his special authorization to make such a promise. He cannot make a promise for his client to pay the debt unless he is expressly authorized to do so, because of the well known principle of law that an agent cannot legally bind his principal.

Where there are several joint debtors the statute is not revived, nor is the running of the statute suspended, by the promise of one of several joint debtors, for such a promise cannot be used against the others. If a debtor dies it is well not to consider the account as lost, because there may be a provision in his will that all *just debts* be paid, which in most states is construed as being sufficient to prevent the bar of the statute.

If you are dealing with a debtor who is familiar with the statute of limitations you should be careful about a verbal promise made by him not to plead the statute in case a debt becomes outlawed, because this is not sufficient, either as a new promise or as an acknowledgment of indebtedness. You should get the debtor to put it in writing; otherwise it has no value. If a person leaves the jurisdiction of the state, his non-residence or absence stops the statute from running. So, also, if the debtor is concealed within the state and cannot be found, that also stops the statute.

Most printers are not inclined to sue a debtor before the statute of limitations has expired because they think he is not worth a judgment, and they do not want to incur the additional cost and expense. But later the debtor may make money. He may even get rich, or he may fall heir to money, and then it is too late. The best rule to follow, therefore, if you cannot get a part payment, a note, or a promise to pay in writing, is to reduce a claim to a judgment, for then there are more chances to collect it over a longer period, and you have the whip-hand over the debtor.

If however, the statute has run or is liable to run and suit has not been filed, every effort should be made to get a dollar payment, or a promissory note, or a letter from the debtor promising to pay the account, because every promise to pay a debt which is barred by the statute of limitations must be in writing and signed by the debtor. If you can get the debtor, therefore, to write a letter promising payment, that is enough.

Where a debtor is willing to sign the following words, typewritten below an account which is presented to him for payment—namely, "The above statement is correct and I owe the balance as shown due above"—that is enough of a promise in writing to take the case beyond the statute of limitations, because in subscribing to the acknowledgment of the correctness of the account, and by stating the amount due, the debtor's acknowledgment constitutes a new promise sufficient to remove the bar of the statute. So, also, does a letter written to the debtor asking him for payment on account, stating the amount, and requesting him to return the letter with a check-mark opposite any one of the following items, if he signs it.

☐ I enclose one dollar on account, and I expect to pay the balance, or at least a part thereof, on or before....., 1930

☐ I acknowledge above-given debt as justly due, but regret that I am unable to pay it at this time. I hope, however, to make payment on or before....., 1930

☐ The above-given statement is correct and I owe the amount shown, but am unable to pay at this time. I will try to make some payment on or before....., 1930

.....
(Signed)

HELL-BOX HARRY SAYS—



By HAROLD M. BONE

Many a drifter has entered a shop as a *cylinder* pressman and left the place *flat*.

As a rule it's a good *rule* to use strip material *as a rule*.

Earning his *salt* is an easy matter for the salesman with lots of *pep*.

Composition isn't very hard work—almost any job can be set with *E's*.

You can't trust linotype magazines; many of them are *two-faced*.

By figuring too low on *gummed* labels a printer is often *stuck* on a job.

Some type gets its *face washed* oftener than the apprentice doing the job.

Many a stoneman has given an electro a *chase* around the *block*.

Some printers won't patronize certain paper merchants because their *cover charge* is too high.

A baker makes a lot of pie,
His business makes him do it.
A printer knows if he makes "pi"
That he'll have cause to rue it.

THE PRESSROOM

By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of pressroom problems, in an endeavor to reduce the various processes to an exact science. For replies by mail enclose self-addressed stamped envelope

Dirty Highlights

On a recent run of a form containing an original halftone and electros of it I had considerable trouble keeping the highlights clean, finding it necessary to stop every few hundred impressions and wash out the electros. Press is new, cuts level and type high, and hand-made cut overlays were used. What can be done to avoid filling?

The screen of the halftone is too fine for the flat writing paper (gummed on reverse). Use a coarser halftone and have lead-mold electros made. While the loss of depth from wax molding is 7 to 8 per cent, by lead molding the loss of depth is only about 1 per cent. And for this paper and form use halftone inks for both colors. Do not use mixing white to make the buff, but instead use tint base or magnesia. Set the form rollers as light as possible while still retaining satisfactory inking.

Processes of Making Overlays

Will you be good enough to send some explanation or cite to me in THE INLAND PRINTER where the explanation is given for the different processes in making ready the overlay for the cylinder presses?

All the processes have been described in THE INLAND PRINTER from time to time. At this writing there are but three processes in anything like general use—the hand-made cut overlay, the mechanical chalk relief overlay, and the biscuit overlay. Probably the best overlay is the zinc, but it is not as easy to make and use and so has not become popular. The biscuit overlay has the same drawbacks. The mechanical chalk relief overlay is the most satisfactory ever devised and is constantly growing in popularity. The hand-made cut overlay answers for plates wherein the tones are not intricately mingled, but it cannot compare with the chalk overlay on the latter. The chalk overlay is an etched overlay made by pulling impressions with special ink on special card and immersing in a solution of calcium chlorid. The zinc overlay is made by pulling proofs on thin zinc and etching with a solution of nitric acid. Biscuit overlays are made by dusting flour on impressions pulled in stiff ink and then baking. Preliminary to the cut overlay the form is made ready to print flat, that is, fairly even but not to stand the long run, by spotting up low spots with tissue .001 inch thick. In addition it is at times necessary to underlay (or interlay) with the onion-skin tissue, .0015 inch thick, French folio, .002 inch thick, and even thicker paper. The underlaying and the making of cut overlays should properly be done before the form is sent to press in order to minimize the standing (idle) time of the press. In recent years better precision methods of platemaking and of mounting have helped to decrease the amount of makeready necessary.

Water-Color Inks; Gum Solution

Where may water-color inks be procured? In books on direct and offset lithography, when zinc and aluminum plates are discussed, constant reference is made to gum solution, but we are unable to find any formula for it.

The inkmakers advertising in THE INLAND PRINTER sell water-color inks. The solution used for "gumming up" before "fanning dry" is gum arabic dissolved in water to creamy consistency.

Safety Device for Hand-fed Platen Presses

Can you furnish us with information concerning the safety device for platen presses for which the Travelers Insurance Company has applied for a patent, that is, its price, practicability, etc.?

The device appears practicable. As for its price, we advise that you write to the Travelers Insurance Company, of Hartford, Connecticut.

Relief Blanket

Is the relief blanket practicable on an old perfecting cylinder press? We often change part of the form during the run. Where may I obtain the relief blanket?

The relief blanket is helpful on work where a blanket may be used. It is sold by the Carmichael Blanket Company, of Atlanta, Georgia.

Overlays for Electros; the Overlay Knife

Would an overlay for an electro be cut in the same way as for an original? Should overlay knife be sharpened against the cutting edge?

All conditions being the same as regards press, paper, rollers, ink, height, and wear, or absence of wear, a lead-mold electro takes the same overlay as the original. A wax-mold electro often requires more gradation to keep highlights and edges thereof clean. Vignette edges are also harder to keep down on wax-mold electros, and it may even be necessary to use a lining tool (to be had of photoengravers' supply houses and the wholesale jewelers). An overlay knife is sharpened against the cutting edge (reverse of razor sharpening). The point of the overlay knife precedes the rest of the blade. Use a carborundum stone with oil and finish on India stone.

Justifying a Newspaper Form

How should a newspaper form be justified? I feel rather foolish to ask this question, but along comes a young fellow who tells the boss "the way they do it" on a small daily. Should the quoins be set in order to hold each column from running beyond the printing surface of the column rule and to allow for a tight justification with the aid of the makeup rule, or should the form be made up with the quoins out of the form—judging the best way one can, by sight and by feeling and without a makeup rule?

The choice of method is optional with the lockup man. Some very good ones apparently feel cramped if the quoins and other lockup material are not left out until the quoins are to be positioned and locked, yet others work in comfort with the quoins in place. Some rarely use the makeup rule, and others use it regularly. Provided results are satisfactory and obtained within the allotted time, the choice of method in this as in many other operations may be left to the worker. If you never have any workups and your forms always lift, it is evident your method is excellent, but if the same is true in the case of a worker using a different method, what must we say

of his method? Some will say that a skilled worker is not bound to follow any rule, no matter how popular and how highly recommended.

It is a pleasure to find workers with new and refreshing ideas and methods. It is the artistry of these pioneers and originators that makes progress possible. Not that all things new and novel have superior merit. All things must pass the acid test of time. Still it doesn't pay to be too conservative any more than ultra-radical. A puny poet with a massive mind "said a mouthful," which is a good slogan for anyone: "Be not the first by whom the new is tried, nor yet the last to lay the old aside."

Streak on Solid Plate

Enclosed is sample of a job printed on a cylinder job press. How can I avoid the roller mark on the solid? I tried the rollers in various positions. I am anxious to get rid of this mark, as the job is to be printed every month.

First test all the plates and make each one level and type high. Take care that all the plates are firmly seated on the bed and not sprung in the lockup. Set the form rollers to show a streak from one-quarter to one-third inch wide on the ink plate. There should be a little end play in the movement of the form rollers. Cut down the feed of ink controlled by the fountain screws, and, with the pawl on fountain ratchet, increase the throw of the steel fountain feed roller. The long solid cut on which the streak (roller mark) shows appears to be higher at one end than at the other, and this is one cause of the trouble.

Chalk Overlay; Pantone

We hear about a new preparation that keeps the ink from getting into halftones, giving brilliancy to the highlights, which appear very clean on all sorts of paper. We know that by printing the cut on a special cardboard and etching in a solution, the printing parts of the plate will be duplicated in relief, a sort of negative. What method is this? In preparing the ink, we believe mercury is used and a rubber cloth is carried for the impression.

We believe you will get the information needed by writing to Pantone Processes, Limited, Alperton, Middlesex, England, and the A. M. Collins Manufacturing Company, of Philadelphia, for free booklet on the mechanical overlay.

Relief Blankets

Will relief blanket practically eliminate the makeready on bookwork? We use perfecting presses on our work.

If the plates are level and type high, work like the sample submitted may be printed with next to no overlaying. Very little spotting-up is necessary.

Electrotyper's "Makeup Plates"

While furnishing of makeup plates to non-printers by electrotypers is in a way taking the work from the printer, many printers in a pinch have been glad to use this service. Let us suppose that the printer's composing-room facilities are taxed to the limit but the pressroom is not busy, and along comes a nice job with long pressroom runs which is made to order for the makeup plate of the electrotyper. Let us suppose the job is a direct-mail one which is built up from several other jobs. All the electrotyper needs are the originals or patterns of the older jobs and a scale layout of the new job. If you want panels, draw all you want in the layout and the electrotyper will give you perfect panels with perfect corners in wax-line rule. In numerous cases the printer can save money getting a job to press in this manner.

A Stunt From Budapest

The foreman of a pressroom in Budapest, Hungary, writes as follows: "A short cut in makeready of cuts on newspaper rotary presses as is practiced in Budapest may be of interest to American newspaper pressmen. We first pull a few proofs of cuts on paper about one-third as thick as cardboard. From these sheets light parts, following the gradations of tone, are cut out. These light parts are pasted on the back of stereotype matrices. When the plates are cast, the parts of the plate opposite the parts of the matrix where light-part patches were fastened remain correspondingly thinner; or, in other words, the light parts of the printing plate are lower and print lighter in tone. This stunt may be used in making electrotypes also, where makeready can be placed under copper shell before backing up with metal."

Perforating Rule

Is type-high perforating rule preferable to that which is under type height and made to perforate by gluing a strip of thin brass beneath the tympan? We find the type-high rule cuts the rollers.

Perforating is best done on a perforating machine or on the combination punching and perforating machine. If perforating must be done on the press it is possible to have the base of the perforating rule ground down; by using a strip of brass beneath the tympan the necessary pressure is obtained. In some shops a set of old rollers is kept in reserve for use when perforating rules are in forms. Of course the use of perforating rules in the form permits the printing and perforating to be done in one operation, but when the damage to rollers is considered it is likely it is just as economical to perforate the large sheet on a perforating machine when it is to be cut into smaller pieces to be printed on platen presses.

Color Printing

Am considering starting a new plant specializing in colorwork, not of the very highest grade, but with the intention of supplying color at reasonable cost. Can lay out thirty to forty thousand dollars in equipment and want to start new and right. What sort of equipment fits into the scheme?

Competition will force you to use rotary presses, and advise that you investigate the rotary letterpress machines and offset lithography; also dry offset.

Special Grippers for Platen Presses

Is there a special gripper that can be speedily positioned for imprinting greeting cards?

The Casper grippers, for sale by the American Type Founders Company, are without a superior. These grippers are securely fastened to the press grippers and at a right angle to them. The set of Casper grippers includes four pairs of the above-described grippers of different lengths, and in addition short auxiliary grippers that fasten on the Casper grippers at a right angle to them. As many as sixteen Casper grippers may thus be used on a troublesome sheet and there is no stripping trouble that cannot be overcome by using these grippers.

Faulty Sheets

In a recent run of three thousand we found fifty sheets were defective. About every fiftieth sheet would not take the ink. We have been using these inks for years without trouble. Can you tell us the cause of the defective sheets?

It is due to a difference in absorption. On the sheets of normal absorbency the superposed inks lay and take all right. On the few sheets of low absorbency the ink will not take without added heavy varnish or wax. This may be due to difference in sizing of the sheets or to a difference in the coal-tar red color which covers one side of the paper. The cause of the difference in the sheets of paper may be sought from the paper chemist.

New Vehicle for Inks

Some time ago reference was made to tests of inks with new vehicle. Can you give us some details about this?

Anilin dyes in alcohol combined with a quick-drying gum varnish are used to print on glassine wraps and bags. The fountain and form rollers are of rubber. The press, of the rotary type, has a rubber impression cylinder. The printing

plate is of rubber. The glassine (or similar) paper passes between the rubber printing plate and the rubber impression cylinder at a high speed, and the ink dries immediately after the impression is made. While the process is in the experimental stage as yet, some very satisfactory results have been obtained.

Group Presswork

You have noticed that automobiles are for the most part operated at an enormous loss because their seating capacity is not utilized. You have noticed thousands of cars every day with one passenger when five could be carried. Did you ever apply the logic of this to the pressroom? How many thousand jobs are printed alone which could be printed in the same chase and on the same press with other jobs requiring the same kind, weight, and color of paper?

Ink Rubs Off of Solids

Herewith we are enclosing a folder run several days ago, and would like to have you analyze causes of white spots on solid plates.

The paper has a highly enameled surface, and it appears that the back-up too closely followed the printing of the first side; too closely for the low temperature prevailing at the time, as the ink may be rubbed off even at this time.

Dry Offset

Where can I get details of dry-offset work?

Write to the International Printing Machinery Corporation, 460 West Thirty-fourth Street, New York City.

Carborundum Tympan Paper

A tympan paper of exceedingly fine carborundum facing has been used successfully on rotary magazine presses. It saves wiping off tympan and the use of a smut roller and has lasted through runs of 200,000 impressions. One large publishing concern states that the use of this tympan paper has saved the company over $35,000 a year.



"In the Days That Wuz"—It Meant Something to Be a Devil

Cartoon by John T. Nolf, printer-artist

Gordon Fountain and Roller Tracks

Should the long fountain of the Chandler & Price Gordon press be set back out of contact with the top form roller when not in use? What is the correct height of the roller tracks on these presses? The tracks of the presses in our plant are two or three points below type height. Any information will be appreciated.

The fountain roller should be set with sufficient contact on the top form roller to leave a streak about one-quarter inch wide. The roller is set after makeready has been completed and for the speed at which the run is to be made. A considerable increase in speed or considerable decrease in size or rather mass of form will cause the form roller to thump the fountain roller with more force. The fountain should be moved back on its bracket when not in use.

The roller tracks are .918 inch high on a new press. There is some wear with use, but to offset this disadvantage both form rollers and roller wheels for platen presses are sold in three circumferences.

Printing on Paraffin Impracticable

We are asked to print with black ink on heavily paraffined cartons. We have tried several inks with no difference in results. Is it possible to get an ink that will cover well on this kind of stock?

It is not possible to make an ink dry on heavily paraffined cartons against rubbing off. All printing should be done before paraffining is attempted.

Stock, Ink, Reducer, and Drier Paralleled

Can you tell me where I may procure a printed list with the following information: Kind of stock, ink to be used on it, drier and reducer for the ink, all arranged in parallel columns? I would like your help on this.

"Practical Hints on Presswork," for sale by The Inland Printer Company.

Water-Color Printing

We would like information on the water-color printing process and where the plates, etc., may be obtained. What is the Jean Bertè process? Your advice will be appreciated.

The subject was discussed from the practical side in THE INLAND PRINTER for August, 1929. For plates and inks consult Braden Sutphin Ink Company, Cleveland; Charles Eneu Johnson & Company, Philadelphia; Parazin Printing Plate, Incorporated, Rochester, New York; Triangle Ink and Color Company, Brooklyn, New York.

Embossing Die Fills Up

On a job printed a week ago the gold size failed to dry, and we cannot emboss because the size lets go of the bronze and adheres to the embossing plate, making it necessary to wash out the plate frequently. We tried running varnish over the gold without success. Is there a way out of this trouble?

Sometimes rubbing Three-in-One oil over the female die at intervals permits embossing in a case like this. If this does not help, try overprinting with liquid tint base to which liquid drier is added.

Dies for Cutouts

We are interested in some satisfactory connection from which we can secure dies for making cutouts on specially designed labels, advertising pieces, etc. Can you supply the name of a firm which can furnish us with such forms?

J. A. Richards Company, of Kalamazoo, Michigan.

Embossing Tire Covers

A tire-cover maker wants us to emboss three-color designs on tire covers which he decorates by the silk-screen-stencil process. Can you give us the necessary information?

Unless you can arrange a satisfactory procedure to maintain register when the cover maker decorates and you emboss the covers it may be necessary for you to perform both operations in your own plant. You will find an article on "Embossing on the Cylinder" on page 83 of THE INLAND PRINTER for June.

Zinc or Metallic Overlay

Recently we had an inquiry as to the zinc or metallic overlay. A few weeks ago it was taken over by the Review Printing and Stationery Company, Decatur, Illinois, and inquiries concerning the zinc overlay may be addressed to W. L. Kline of this company.

Setting the Grippers

I have been of the opinion that, on a long run on a progressive job, with emery paper under the grippers, nothing under the tumbler but the stop, and a fair amount of hold-down on each gripper—just so the sheet cannot be pulled out—this is about the ideal setting on a cylinder press. Some seem to be of the opinion that a cardboard about .010 inch should be put under the stop and then the grippers brought down very snugly. Their method is all right on a short run, but on a run of, say, sixty or seventy thousand the grippers will indent the packing until they finally seat themselves upon the tumbler pin. The depression will cause the sheet to be brought forward with a corresponding variation in register.

There are three fairly popular methods of setting the grippers on the large cylinder press. A favorite way is to set the grippers on the full packing after all makeready has been completed. The set screws are loosened after the positions of the grippers have been marked on the drawsheet. The tumbler should be resting on the stop. A number of strips are cut from the sheet to be used, one for each gripper and two extra strips. Two strips are placed between the tumbler and the stop. Starting with the center gripper and working alternately toward the ends, a strip is placed under each gripper. Pressure should be placed just on the end of the gripper. The set screw is tightened moderately. The hold of the gripper is tested by pulling on the strip, which should break rather than pull out. The tumbler should hold the two strips. After all the grippers seem to have uniform hold, the set screws are gradually tightened for the run. The grippers should have uniform curvature and the gripper bite should preferably not exceed a pica and never more than a quarter inch. The packing should be of uniform thickness under all the grippers and the sheet should not extend over the edge of the cylinder, preferably just to the edge or a point or two back from the edge. The gripper rod spring, while it should be lively, should not be set too strong. The parts actuating the grippers should be well oiled frequently.

Another method is to set the grippers before attaching the point sheet, with nothing between the tumbler and the stop, and then paste emery cloth on top of the drawsheet under each gripper. Still another method is to cut away the drawsheet from under each gripper and paste emery cloth in the holes. It is not necessary to use emery cloth if the grippers are renewed or refaced for bite as soon as they wear smooth. This is preferable to fussing with emery cloth. The emery is a great help on heavy forms if the grippers start to wear smooth.

Portable Heater Is Used in Western Printing Plant

By C. W. GEIGER

The accompanying photograph shows the portable heater in the printing plant of the Boxboard Company in San Francisco, which is so designed and built that it can easily be moved from place to place in accordance with changing demands for heat or in case it becomes necessary to use the area occupied by the heater for the installation of some machine. The heater is mounted on a circular concrete base which serves to protect the wooden floor from possibility of fire. When the heater is to be moved to another location the pipe is removed—this being supported by special metal straps so that it can be easily and quickly dismantled—and the heater is just as easily and quickly set up again in a new location. Crowbars are used on the concrete base, and the stove is then shifted to the new location. These portable heaters give 100 per cent flexibility.



Movable heater used in San Francisco printing plant

An employer who does not actually dislike his boy employes cannot make that an excuse for not having the boys around him whom he can like.

A Paper-Company Official Discusses Various Angles of the Article on Paper

By **A. E. FRAMPTON**

IN THE leading article of THE INLAND PRINTER for October there is stirred up for controversial consideration a subject long a moot one in the printing business—the question of how far the printer should defer to his customer in the selection of paper. As the article states the question, some misunderstandings might be aroused among printing buyers, printers, paper merchants, and paper manufacturers. Some of the detailed responses quoted from printers speak of the furnishing of paper to them by their customers. Others write of the desire of their customers to specify the paper to be furnished by the printer. The two issues are far, far apart.

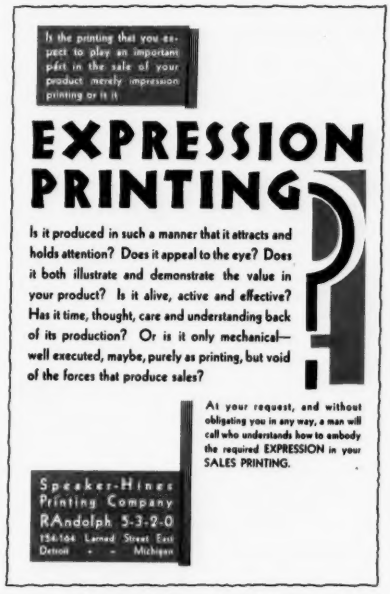
On the subject of who shall purchase the paper, paper manufacturers, paper merchants, and printers are of one mind. And with them are the preponderant majority of printing buyers whose volume and quality of business make them other than a liability to the printing trade. A study of the trade practices of 120 of the best paper merchants in this country reveals clearly that the wholesaling of paper is being done with a decent consideration of the printer's rights as a business man and a retail merchant. The volume of quality papers going to other than purchasers with fabricating equipment—presses, multigraphs, mimeographs—is today trifling and seems to be headed for the vanishing point.

On the subject of paper *specification* by the printing buyer—that is a point upon which there can be a great deal of misunderstanding—a misunderstanding caused by viewpoints created by differences in observation and experience.

Who pays the paper manufacturer for his product? The paper merchant? Not at all. Then is it the printer? Again, not at all. Who then but the printing buyer—the general public? It is John J. Public and family who pay for the printer's equipment—be it obsolete or modern—the printer's delivery gasoline bill, the printer's profits (if any), the paper merchant's trucking expenses, and the paper manufacturer's last bill for basic raw materials. "The public be pleased."

The 1930 business world is a market that will be owned by the buyer. As long as there are too many real-estate men, too many automobile manufacturers, too many shoe factories, too many paper machines, and too many printing presses, it is going to continue to be a buyer's market. Whether the lot of land is certain to increase in value in the next generation is not as vital in selling you a house as whether your wife likes the glass knobs on the kitchen cupboards. Whether the car will run 100,000 miles with little upkeep on the last half of that mileage does not concern you nearly as much as whether your elbow develops a cramp in the first half hour of driving, just because the steering wheel is placed wrong for you. And whether the paper is made out of second-hand shirt sleeves or Russian spruce, whether the printing is put on with water colors or oil paints, is not of nearly as much concern to the paying public as whether the final effect matches something else the buyer saw and liked.

The general public is going to have what it wants. And it is going to thank, with profits, those people who make it have *new* wants. Advertising does make wants. Wants make specifications. To fight the desire of the public to specify its wants is to fight a human tendency. And the printer who takes up that fight is going to pull against the current of his customers' buying desires, and will inevitably pay the penalty of rowing against a current rather than utilizing that current to add worthwhile momentum to his own efforts.



One of three striking advertisements, similarly designed, occupying cover pages of a recent issue of the house-organ of Speaker-Hines Printing Company, Detroit

Certainly the printing trade—and the printer's journals, as, for instance, THE INLAND PRINTER—have the art of advertising to thank for whatever business success they enjoy. *All printing*, whether it is a simple business card, a magazine article, or an extravagant broadside, *is, or should be, directed to moving people's minds* from a position that is unfavorable or merely indifferent to a new position of accepting an idea; and that point of view provides a distinct basis for making printing something other than black marks on some white paper.

Business men who are successful usually achieve that success by being in step with the times. Paper manufacturers who are doing a first-class job of merchandising are aware of the importance to them of a prosperous printing trade. Being aware of that, they are working sincerely to develop a market for more and better printing. In order to develop that market they must pay for their advertising effort by making the public want and ask for their particular products. Certainly none of these advertising paper manufacturers are so short-sighted as to wish to develop a demand for their papers on work where those papers cannot possibly be satisfactory. The printer who advises a customer against the use of some paper which the customer wants to specify, but which cannot possibly be satisfactory in the completed job, is doing the manufacturer of that paper a favor. On the other hand, the printer who disturbs a customer's confidence in an advertised paper when that paper would economically and adequately serve the needs of the job, does himself a distinct disfavor.

In the October article the questionnaire* is quoted as having voiced the idea "that the proper directions of the

*Correction. The statement quoted in that sentence is from a letter that was returned with the questionnaire by a printer.—EDITOR.

manufacturer's energies should be to the enlightenment of the printer." As to that, paper manufacturers who advertise successfully agree heartily. But more than that, their energies are directed to the enlightenment of the general public on the *profits of buying and using more and better printing*, so that as the printing trade is enlightened as to its opportunities there will be found awaiting it a cultivated field of public opinion ready for the harvest. And if in doing this work the paper manufacturer finds it good business to tell the general public that his paper is one suited to the kind of printing for which he is developing a demand, certainly the printing industry will not find it justice or good business to quarrel with him and pass resolutions unfavorable to him.

EDITOR'S NOTE.—We are glad to print Mr. Frampton's comment on the article "Printers Must Control the Purchase of the Paper They Use!" but we feel compelled to qualify it in one respect: No thinking person would contend that the customer should have no voice in the selection of paper for his job. Certainly THE INLAND PRINTER would not enjoy seeing a printer lose good customers because of his dictatorial attitude as regards choice of paper. What Mr. Baldwin intended was that every printer should advise his customer in securing the paper most appropriate for each piece of work, impress the customer with his taste and knowledge, be heard, in fact, *and then place the paper order himself*. And why should not the printer, with his experience in advertising, be able to guide the business man in what should develop business? Printers—the good printers—are just as much in step with the times as are their customers. THE INLAND PRINTER will welcome other comments.

Catch Attention, Then Use It!

I see a startling headline or a freakish illustration, and I stop. Yes, I stop, and I say to myself, as though speaking to the advertiser: "All right, you've got my attention. Now what are you going to do with it?" And I look down through the advertisement to see just what use the advertiser has made of the attention he has so elaborately entangled.

On many occasions I have found that all this ingenuity has been expended in order that, through a maze of attention-arresting devices and sparkling paragraphs of introductory copy, the eye of the consumer should finally unearth a single talking point, a thought so simple that, stripped of all the frills, it could be expressed in eight or ten words. And I wonder why the advertiser didn't content himself with displaying these eight or ten words so that *they*, rather than the elaborate eye-catching machinery, would arrest attention.—*Richard Surrey in "Printers' Ink Monthly."*



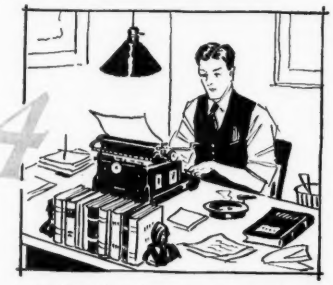
Investigating the market for YOUR product or service may require more than a study of other statistics. Perhaps it should include questionnaire and personal interview. Leave it to us.



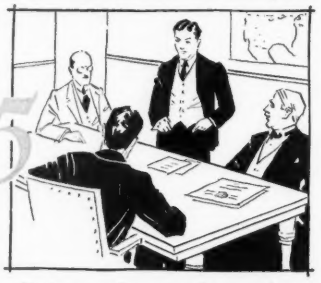
"Let X represent the unknown *quality*." In direct mail it denotes essential facts to be separated from the information resulting from the investigation. We *know* how to establish "X."



Having segregated the *facts* in the case, comes the problem of building them into the PLAN. The solution is based on experience and a knowledge of fundamentals; it is no one-man job!



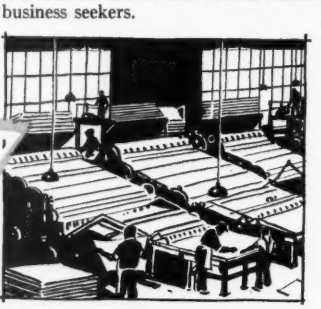
Authorities disagree as to the next step after the plan—whether copy, design or illustration. We believe it should be copy; and *good copy* is an established achievement at the Biddle Press.



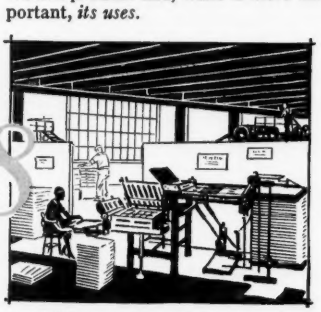
Design—or layout—plays an important part in the preparation of effective Printed Salesmen. We succeed in making it give to them what pleasing voice and manner are to the various human business seekers.



"Say it with pictures"—and you will tell it in less time and with much greater effect. Let us show you how our group of artists at our command can picture YOUR product and, what is *more* important, *its uses*.



Without printing, of course, the bulk of direct-mail advertising just couldn't be; but there's no use making a great fuss about it. GOOD PRINTING is delivered from the Biddle Press presses as a matter of course, and as an accepted element of direct-mail production.



"99$\frac{44}{100}$ per cent" of direct-mail material is folded before it is mailed; and accuracy in this operation has a lot to do with its appearance when delivered to your prospective customers. That's why we control this and many other so-called details in the bindery department.

Section of broadside by the Biddle Press, Philadelphia, impressively "selling" the value of that firm's complete direct-mail service. The copy is slightly shortened for space reasons

Cost Education is the Basis of Modern Printing-Association Work

CONCLUDING this able series, the writer surveys the efforts to combine costwork and broad education in the association activities in Chicago. Her comments are sound and important

By EMILY CLARK BROWN

PRICE-CUTTING, a specter that often haunts the days and nights of the present-day printers, is not a recently risen ghost. It also faced the printers of half a century ago and earlier. The early printers tried to ban it by definite agreements on prices. But the agreements were violated, and never could they prevent demoralization of prices in depression nor secure wide support among the mass of printers.

Association work has been tried for more than forty years. Has it made any progress in laying this specter? Sometimes it may seem not. But on the other hand there are evidences that the industry has learned from its experience, and that at least in places and at times the knowledge gained is being applied. See, for contrast, the early struggles of local associations with cost problems. Well did the associations realize how much they needed facts on costs, but methods were crude and unstandardized. Nevertheless cost committees secured what facts they could, and worked out price lists which they urged printers to follow.

In the last twenty years, however, associations have had more success. The earlier association leaders realized increasingly the importance of facts upon which to base action. When good methods of securing basic facts on costs were finally worked out, the industry had a stable foundation for association effort. From that time the associations came into their own as educational organizations. To study the problems of the industry, improve methods, collect facts on which to organize programs for the progress of the industry, and help printers to study their own problems and pool their experience for the general benefit —these are the basic activities of the associations in the printing industry.

When early associations made statements on costs or recommendations on prices, these did not prove very impressive because the foundation of facts was too insecure. But when an association has reliable cost information and production records it speaks with authority, and the intelligent printer listens. Perhaps he does not always follow the recommendation; but the facts which the association collects are helpful to him in studying his problems. Through the organization he gets help in methods of analyzing his business, and he is able to use the common experience. Through this process of education based on a study of the problems of the industry the associations have made progress in reaching printers and helping them to better their business methods.

In Chicago and many other cities the industry waited for the Ben Franklin Club movement to give real impetus to the study of costs. In 1906 the Chicago Typothetae included only non-union firms, and confined its activities chiefly to labor matters. The Master Printers' Association was made up of a few large commercial plants. There was no association that could effectively reach the mass of printers. But the need of comprehensive work on costs was increasingly felt. In answer to this need, the Ben Franklin Club was organized by a group of printers under the leadership of W. J. Hartman. It was to be "purely a social and educational institution."

Typothetae members and those belonging to the Master Printers' Association supported the new organization, and the membership grew very rapidly among the medium and small printers. Within a year a pioneer association leader could say that the club had done more for the benefit of printers than any organization of master printers heretofore in Chicago. By 1909 there were around two hundred members, representing, it was said, over 80 per cent of the equipment of the Chicago industry.

The study of costs was the backbone of the Ben Franklin Club's work. A cost committee of which J. A. Morgan was chairman, securing over four hundred responses to the request for information, reported to the club a set of minimum hour prices that would give a very small profit on various operations. Early in 1908 the committee presented a complete set of cost forms that it had worked out, and the system was installed in a number of offices to be tried out.

The Chicago Ben Franklin Club believed, however, that it would be advantageous to strive for uniformity in cost-figuring nationally, and it was influential in calling together the First International Cost Congress for Printers, which met in Chicago in 1909 under the auspices of the United Typothetae of America, the Ben Franklin Clubs, and eastern Printers' Boards of Trade. As is well known, the result of this congress was the establishment of American Printers' Cost Commission, which in 1910 submitted the Standard Uniform Cost-Finding System, based on the Ben Franklin Club plan and one worked out by the Printers' Boards of Trade.

The Chicago cost committee began to collect hour-cost data and to publish the average hour costs, as soon as its system was installed in enough offices. In 1909 it went a step farther. To make all the printers study their own costs was proving so impossible a task that the committee decided to attempt reaching all those without cost systems. According to its own statement the committee did not wish to dictate prices, or urge the printers to do anything more than to ascertain costs, believing that if they knew the cost of their product they would sell at a profit; but it could not refrain from stating what in its opinion would be fair minimum hour prices.[1]

When the cost committee issued the first Ben Franklin price list, the following year, another important step in the process of general education of the industry was taken. This was a "complete and reliable selling price list for general use by printers." On the basis of actual records of cost and production in Chicago plants it gave prices for various standard job products, such as cards, letterheads, statements, envelopes, and

[1] THE INLAND PRINTER, issue of February, 1909, page 748.

tags. This price list was revised and reissued periodically for a number of years. No attempt was made to enforce these prices, but with the support of the club they did have some effect upon the prices of the small jobwork.

To educate the printer to ask reasonable prices, the cost committee began by pushing its standard cost-finding system and publishing information on average hour costs. Then, to reach the many printers without cost systems, the committee suggested reasonable hour selling rates and also published the Ben Franklin price list for jobwork. Finally a last step was taken when the club voted to recognize in all estimates and charges a uniform cost rate for hand composition. The average hour costs for hand composition in the first quarter of 1911 were $1.31, and this was accepted as the basis for charges. Notice of the action was sent to every printer in Chicago. The club could not, of course, enforce these prices, but as an educational effort the action was useful.

Costs were not the only problem attacked by the Ben Franklin Club. Committees on trade relations, insurance, legislation, estimating, and credits, were active. With the coöperation of the Chicago Typothetae the Printing Trades Credit Association was organized. Special groups with common interests organized to work on costs, and in certain cases they adopted price lists and trade customs. Machine composition was the first special field to organize a group. A Binders' and Rulers' Club was formed, and in the several outlying districts job printers organized to consider their local problems.

Educational work in any local industry, to be most effective, calls for coöperation from all the groups. Increasingly the leaders of the Chicago industry realized many disadvantages of the existing divisions in the industry. Besides the Ben Franklin Club, with its large membership among the medium and small plants, there was the Chicago Typothetae, handling the labor matters and the costwork among its large non-union members, and the Employing Printers' Association, organized in 1909 to deal with the unions. It was more than five years before these and the other special groups could find a basis for the organization to protect the interests of each group and provide for coöperation in a single organization with a reasonable dues rate. On July 1, 1915, however, the old organizations were replaced by the Franklin-Typothetae of Chicago. Open-shop and closed-shop printers had separate autonomous divisions, each with full control over its own problems. On matters of general interest they could coöperate, while controversial labor questions were to be kept out of the main organization by being relegated to groups interested.

The hopes of those who had worked to establish the new organization were to a large extent realized in the prosperous years from 1916 to 1920. Plants were busy, and as wages and other costs rose the prices increased and with them the profits. The membership of the organization reached five hundred in 1920. Broader educational work was possible than at any earlier period in Chicago.

Costwork, following the methods of the Ben Franklin Club, was the basis of the activities of Franklin-Typothetae. In addition, discussions of competition and price-cutting occurred often, and every effort was put forth to discourage price competition. After each wage increase notices were sent out suggesting the increase in prices necessary to cover all the increased costs. Special groups, organized to consider their problems, in some cases adopted minimum scales of prices. From 1919 to 1921 the Franklin-Typothetae itself issued lists of recommended selling prices for standard operations, based on hour costs. No penalties were exacted for violations, but it was hoped that the prices would be followed by printers who did not know their costs. Aided by prosperity and an active organization, these recommendations were helpful in standardizing the prices. In 1921, however, because of the complaint of the Federal Trade Commission against the price list of the United Typothetae of America, it was decided to publish only average hour costs. Among other activities successfully carried on were work on credits and collections, a bookkeeping service, and an appraisal service.

In the meantime the two labor divisions carried on their activities with a minimum of friction. It appeared, after five years' experience, that a satisfactory way had been found to secure general support for educational work on management problems in an industry divided on labor policy. The test was to come when prosperity ended.

The story of the sad years that began in 1921 may better be left in silence. Let it be enough to say that a situation strained by depression, overequipment, and the intense competition was complicated by the labor difficulties of 1921 and 1922, which accentuated the divergent interests of the various groups. Friction over the labor questions, the growth of the open shop, competitive advertising on the labor issue, ill will, and the use of the price-cutting weapon all led to resignations, financial difficulties, and to the final disbanding of the Typothetae early in 1924. The work of years in building an educational program in the Chicago industry was given up, because of the inability of the divergent groups to reconcile their opposing interests and coöperate on common problems. In a setting of great overequipment, distrust and antagonism, and lack of the restraining influence of a trade association, competition dropped to cut-throat levels. A period of disorganization, with an intolerable competitive situation, ensued.



Display page from a printer's house-organ

The price of disorganization was too heavy a burden. Only a few months had elapsed before efforts to rebuild a Chicago organization were begun. In December, 1924, the Master Printers' Federation was formed. The federation has slowly but steadily progressed in the difficult task of reëstablishing an educational program among Chicago printers. Now, in 1929, it has over one hundred and fifty members, including a good representation of larger plants, and also some of the smaller establishments.

Autonomous group organizations, to deal with the common interests of any group of competitors, form the federation's basis of organization, a wise plan for so diversified a printing center as Chicago. Three separate groups provide for the large, the medium, and the small printers, while other affiliated groups are the trade typographers and paper-rulers. The three groups promote standard cost-finding systems in shops of members, issue composite statements of the costs, and consider any other problems. The costwork is basic, however, and is carried on by the federation staff with the interests of each group in mind. On the request of the newly organized Job Printers' Association, for instance, the federation worked out a simplified cost system which it believes to be practicable for small plants that are curious about their own costs. A simplified accounting system is now being planned for this group.

The federation, like former associations in Chicago, found it an impossible ideal that every printer should know his own costs. Other educational work was needed if prices were to be stabilized. The first effort was the publication of a "Cost and Production Record Book," based on Chicago records. Then in January, 1928, the "Printers' Red Book" was published, a cost guide giving cost prices, for a variety of standard job products, based on Chicago cost and production records. The smaller printers are urged to use it as the basis of their selling prices. By using the "Red Book" for job items, or estimating from the "Cost and Production Record Book" in the case of products not included in the cost guide, the printer without records of his own can profit by the experience of those with records in determining his price policies. The "Red Book" was sent to all printers in Chicago, and was received with very great interest.

One further step in educating the industry to ask proper prices was taken recently when the federation voted to urge the printers to adopt and put into effect minimum selling rates of $4.40 an hour for hand composition, $2.00 a thousand impressions for job presswork, and $2.75 for automatic presswork, makeready and ink being charged extra. The rates, based on composite cost figures, were decided upon after thorough discussion at group meetings. They were adopted with enthusiasm and broadcast in the hope that the industry might take steps to benefit from the cost knowledge which has been acquired by four years of work of the federation.

The healthy growth of the Master Printers' Federation shows that it has its roots well into the ground. It is beginning to reach smaller plants which so much need its work. It is building soundly in its fundamental cost education and in making available to printers who do not know their own costs the benefits of the knowledge obtained from the other plants. At the same time it is giving service through its waste-paper bureau and other activities. Two weaknesses remain; that it is not as yet affiliated with the United Typothetae of America, and that the two labor associations are still outside. Some printers therefore are paying dues to the federation, to the national organization, and also to a labor association. Eventually, however, it may be possible to bring all local organizations under one roof and thus secure increased support for a broad educational program in the local industry, at the same time that the national trade association is supported.

Out of nearly a century of printing in Chicago, and more than forty years of association efforts, what word comes to the printers of today? First, that not in price agreements but in education lies salvation for the industry. Knowledge of the costs is fundamental. "Know thy costs" is the printers' greatest commandment, both because cost knowledge is in itself so important, and because it typifies the study of conditions that is necessary if the plant and the industry are to progress. Along with every improvement in production or marketing methods should go the study of plant records, as an index to what is happening and a tool for better organization. That is the way that will lead the printing industry toward reasonable competition.

Associations of twenty years ago were perhaps too optimistic about the possibilities of costwork. The general adoption of the standard cost system is still far beyond the horizon. To educate the printers who do not know their own costs is a large part of the necessary work of the live association. Publicity on average hour costs is helpful in telling printers what prices they should ask. The present Chicago local association is experimenting with a further step, by definitely recommending the adoption of minimum selling rates based on average hour costs. And its "Red Book" and "Cost and Production Record Book" are useful both for printers who know their own conditions and to those who do not have records, by making available the experience of the industry as a basis for reasonable competition.

The Chicago experience, moreover, shows vividly the value of association. When there is disorganization and lack of confidence and coöperation, prices suffer. So long as prices are made in the market they reflect market conditions, whatever the cost records show. And among market factors are the attitudes of the printers themselves. An association which promotes confidence and

The Way of the Price-Cutter

By RONALD STEPHEN MacDONALD

The "Whirlwind Printshop" tried a course
To make its plant a mighty force
And snare fat jobs from every source—
  Its trick was "cutting prices."
Its buccaneers cruised all around,
And landed every job they found;
Yes, great success their efforts crowned
  (So fair, at first, this vice is).

A thriving business seemed to rise
Upon this base of enterprise;
And Fortune's fair and smiling eyes
  Upon them seemed to rest.
Good clients sent their orders in
(For lowest prices surely win),
And for a small amount of tin
  They hoped to get the best.

Unlearned in lore of Printdom's school
They thought they saw the Golden Rule
Exampled in this silly fool
  Who charged so low a price.
And, blind to reason's piercing rays
And lessons learned in other ways,
Forgot that "Cheapness never pays"
  And other good advice.

But soon it was another tale.
Results came forth that turned them pale.
They saw the reason why the sale
  Had been so very cheap.
The "Whirlwind" quickly pined away,
And came beneath the sheriff's sway;
Its clients—wiser men today—
  Look well before they leap.

coöperation and study of common problems does much toward promoting reasonable conditions in the industry. The Chicago association is making progress in this sort of coöperation. The progressive printer there and in other cities studies his own conditions, and at the same time supports the trade association through which he can pool his own knowledge with that of competitors and profit from the general experience. Thus he contributes to the "fair and reasonable competition" that is to the advantage of the industry and its customers.

Sadag Project Prints Four-Color Rotagravure Automatically on Tandem Presses

By STEPHEN HENRY HORGAN

THE INLAND PRINTER is rather proud of its achievement in securing from Paris an insert—this month's frontispiece—which shows the latest development of Sadag. The word "Sadag" is formed from the initials of the Societe Anonyme Des Arts Graphiques, the company which has specialized in printing of rotagravure in colors.

Our readers will recall the sensation our first Sadag insert created, October, 1925. It was a portrait in most beautiful colors. Again, in December, 1926, was presented "Sunset in the Alps," printed in the soft, velvety colored inks which identify rotagravure printing at its best. The insert (frontispiece) of "Mother's Treasure" is a reproduction of a pastel, or drawing in colored chalk, taken from an advertisement. It shows the very latest improvement in rapid rotagravure color printing, which will undoubtedly bring higher art into advertising as well as book and magazine illustration.

Fred Thevoz and Jacques Frey, the experienced photoengravers and color printers of Geneva, began to work with rotagravure in 1910, and in 1913 undertook experiments with rotagravure in colors. By 1922 they delivered their first successful three-color rotagravures. All of these were such faithful reproductions of water colors that the prints could not be distinguished from the originals. Each color was printed on an automatic sheet-fed press, and these printers were able to transfer printed sheets from one press to another for subsequent printing without waiting for the ink to dry between printings. This stimulated Mr. Thevoz to seek a way of printing all colors successively and automatically in a single run. This he has at last achieved in what appears to be a simple and practical manner.

He first of all abandoned the reel-feed idea for the reason that, in commercial printing, cut sheets of any size, weight, and texture of paper can be had without delay, while rolls of paper, except for newspaper supplements of a standard size, would have to be made to order. The question of printing from cut sheets being settled, and the problem of a sufficiently quick-drying ink being solved, Mr. Thevoz thought, Why not arrange the presses in tandem and devise an automatic arrangement to forward the sheets from one press to the next one? His idea was not considered practical by experienced printing-press engineers, but he persisted. With the assistance of Albert & Company, Frankenthal, Germany, said to be the largest concern in Europe devoted solely to the manufacture of printing presses, the tandem three-color press was built. One of these presses is in successful use in Paris, and another is at East Orange, New Jersey.

The present writer was invited to witness the tryout of the first four-color tandem rotagravure press at the Albert & Company works in Frankenthal. Kurt Gans, managing director, gave much of his time to explain the working of this press to THE INLAND PRINTER's representative. Four sheet-fed rotagravure presses were lined up in tandem, and all were driven from a single shaft, which insured synchronism. Back of the feedboard of the first press was a stack of paper in sheets, 50½ by 37¼ inches. At the starting signal the automatic feed on this press picked up a sheet from the top of the pile and fed it to the guides, from whence it was taken by grippers to pass between the engraved copper roll and the impression cylinder. After the yellow was printed the sheet was taken up by grippers connected with sprocket chains that carried the sheet under the platform and up a vertical chute to drop it on the feedboard of the second press. While the printed sheet was passing from one press to another the ink solvents were evaporated, the ink dried by electrically heated bars, the paper cooled by jets of cold air until it was in perfect condition for the second printing in red. Again it was automatically fed to the guides, then gripped and fed between the printing and impression cylinders, and all operations as described on the first press were repeated on the succeeding presses until the sheet with four printings on it was delivered in perfect register in the pile at the end of the last press. I timed the sheets falling at the rate of 2,500 an hour. The insert could have been printed sixteen up, thus delivering 40,000 inserts in four printings in an hour.

When the press was stopped I was shown how simple was the operation of removing one cylinder and inserting another. The principle is the same as removing a shell from the breach of a heavy piece of artillery and inserting another charge. The copper shell on this press was of three-eighths inch steel covered with one-eighth inch electrically deposited copper. This shell slides into position on an expanding mandrel. Micrometers are used for adjusting the cylinders to a hair-thickness register. By merely pulling a lever the beveled gear on each press can be disconnected from the main shaft and made to run independently so that the four presses can be operated in monotone on separate jobs, or two or three of the presses can be connected so as to print in two and three colors as desired, while the fourth press can be used for monotone on the back of the sheet which has already been printed in three colors.

From Frankenthal I went to Paris to visit the Sadag photo studios and printing works. The photographic department interested me particularly. The air here is conditioned so that it is free from dust and kept at the same temperature the year around. All the methods used exhibit the genius of Mr. Thevoz, particularly the registry of the colors on the different copper cylinders so that there is no question of registry in printing. When a workman accidentally injured a single transfer in a set of twelve on a cylinder, the torn transfer was then washed off and another inserted in its place without fear of the result either as to depth of color or as to register. The confidence with which each operation was performed showed that it was done with scientific accuracy. The printing orders passing through here often run into editions of millions, so that it was difficult to find an idle press for the printing of this insert. The job was done in three-color rotagravure.

It is said that the tandem presses have been installed in New York City, London, Italy, and Japan, and to the writer it would appear feasible to apply the same tandem-press idea to three- and four-color relief-plate printing.

SPECIMEN REVIEW

By J. L. FRAZIER

Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

H. D. WISMER, San Diego, California.—The new Frye & Smith letterhead in green, gray, and black is a gem, and the Christmas blotter in deep green and black on olive stock is both striking and attractive.

SAMUEL KATZ, Denver.—"What About the House-Organs?" is an unusually fine booklet. As a result of the use of an attractive and readable type face in connection with impressive display and layout, it combines good looks with effectiveness.

CHARLES BLODGETT, St. Paul.—That one may execute typography which is colorful and brilliant, and really "modern," without using type which is illegible or ugly, is demonstrated most effectively by the invitation to the private performance of "Old Nobody." It fairly sparkles, yet is in good taste.

THE FISKE PRINTING COMPANY, Marlborough, Massachusetts.—Your folder "Color" and the hanger "Just Act Natural and Folks Will Take You For What You Are" are the best things you have sent us in a long while. Attractive new type faces are skilfully handled, and interesting, colorful papers used contribute materially to good effects which result.

THE CLOISTER PRINTING CORPORATION, New York City.—The Ardsley box cover design is striking and effective, and the colors, deep blue and gold, are excellent. Our only suggestion for improvement—and we are not altogether sure about it, either—is that the lines of the reversed lettering might have been made just a little thicker. The drawing does not appear to be of professional grade.

LARUE PRINTING COMPANY, Kansas City, Missouri.—We do not share your opinion as to the merit of the Helene Templeman card on red stock. While the monogram is unusual and



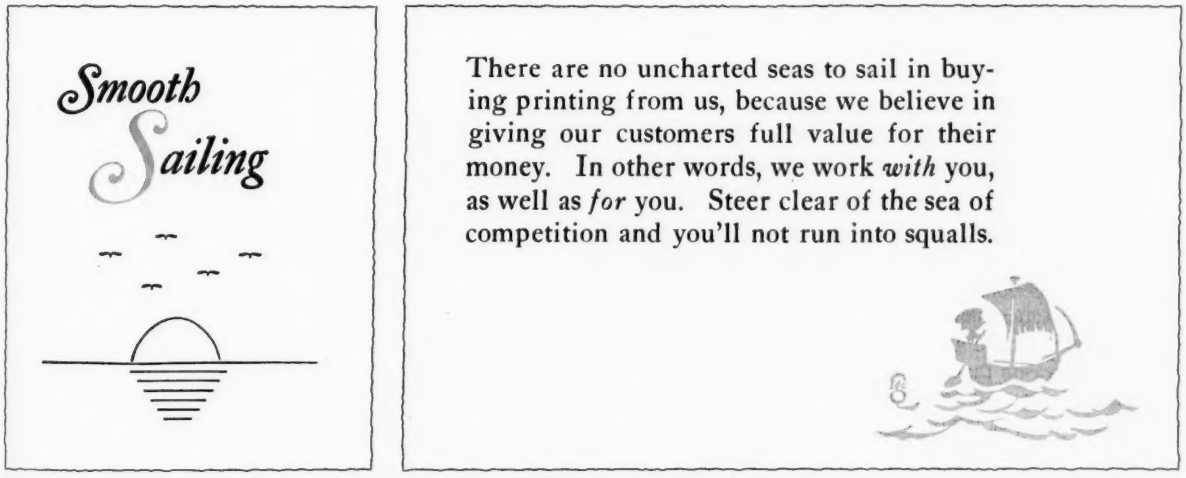
Business card by Emil Georg Sahlin, Buffalo, New York

quite striking, and provided an interesting feature around which an effective design might have been developed, the layout is static and the three types inharmonious. One of them, the extended Cheltenham Bold, is about as inappropriate a letter as you could have chosen for representing the business of the advertiser. Something chic, at least dainty and refined, was required for that character of work.

VIGGERS, INCORPORATED, Los Angeles.—The layout of the poster for the November 13 meeting of the local printing-house Craftsmen is striking and effective. Although the type face used for the major display is not one that we admire, except for one thing it is acceptable enough. The cursive used for the name of the club which appears in two lines under the main head is dainty and graceful, and is inharmonious for that reason and because it is so much lighter in tone than the exceptionally bold letter otherwise used. The two lines are a very manifest weak spot.

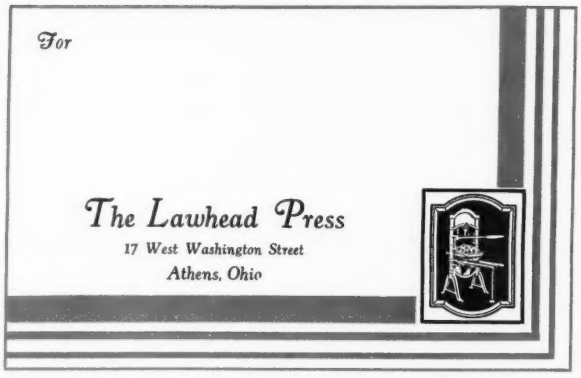
MONROE LETTERHEAD CORPORATION, Huntsville, Alabama.—We appreciate your portfolio "Attention Compelling Letterheads" especially because it has been such a long time since we have seen a group of specimens of your original style of hand-lettered headings with such markedly effective use of color. As heretofore the work is interesting and unusual; in contrast with the lithographed or type-set stationery one sees day in and day out, yours has class and character all its own and must surely make a tremendous impression on the business man when he opens his mail.

L. A. BRAVERMAN, Cincinnati.—Among the very finest examples of the art of the typographer and designer which we receive here the folders, booklets, portfolios, etc., of paper manufacturers produced under your direction at the plant of the Procter & Collier Company are outstanding. In the portfolio of specimens executed on Beckett text, as well as the sample book showing the new colors available in Buckeye cover, work by such well known designers as Paul Ressinger, George Trenholm, and Carlton D. Ellinger provides suggestions in both design and color use which should prove decidedly helpful to anyone needing assistance on these important matters.



Folder by the Early-Freeburg Company, Memphis, Tennessee

LEON FRIEND, New York City.—Black upon orange is a striking color combination and stands out most effectively. It was an excellent one for the "Guest" folder of the DeWitt Clinton High School. The layout and design are striking throughout, too, but we regret, of course, the fact that the lettering in the lower part of the title page is not clear. While the page as a whole is manifestly striking, it is very complex. Often what makes a printed item outstanding as a whole detracts from the features, especially copy, and keeps it from making a stronger impression. In short, we consider you have given attention to the ensemble—the design of the piece—at the expense of impressing the various features of the copy on the minds of those receiving the folders.



Striking package label which is featured by unusual layout and narrow "bled" border

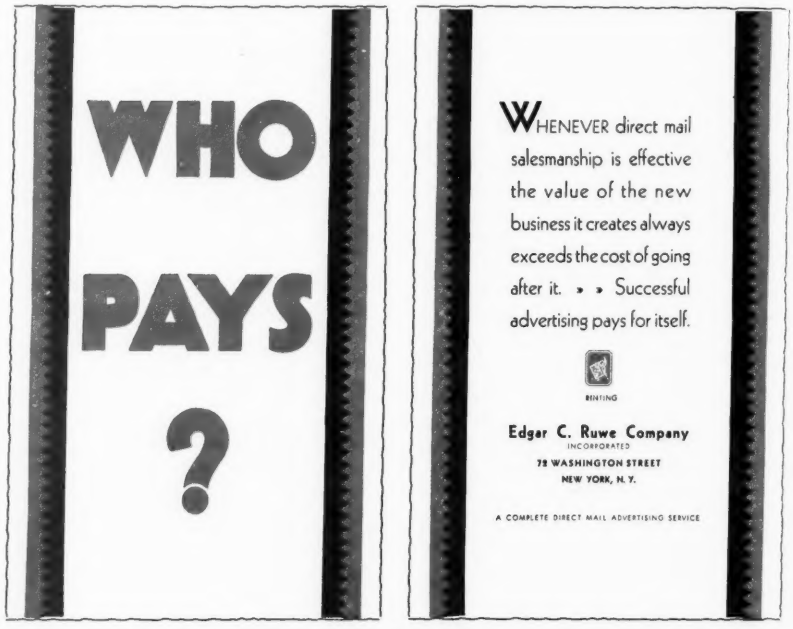
EARLY-FREEBURG COMPANY, Memphis, Tennessee.—As in the past your work has a fresh and lively look, and without departing from good taste and the essentials of good advertising. This is due to the use of attractive type faces, striking display, and especially effective layout and handling of white space. The work is withal original, and the sum total of its excellence is not confined to layout and typography, for colors are used with telling effect and good taste. Excellent and appropriate paper stocks are employed and the presswork is high grade. Local buyers of printing and typography need go no farther than your plant for a quality of product as good as they could obtain in Chicago or New York City.

THE E. F. SCHMIDT COMPANY, Milwaukee, Wisconsin.—"Our Latchstring Is Out" is an interesting and effective item of advertising. The idea of printing illustrations of your plant one on top of each other on a long strip, which, folded horizontally, is contained in an effective cover of regulation form, is excellent. Illustrations and type matter being printed in black over an impression in silver from a reverse etching with square opening along the side, a strip of motion-picture film is most admirably suggested. The workmanship, like the idea, is excellent; in fact the only fault worth mentioning is the omission of the street and city address. As some folders were undoubtedly sent out of town where you are not well known, it seems quite possible you may have lost a prospect or two by this omission.

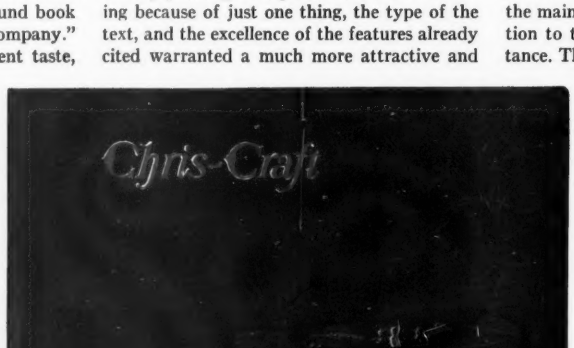
S. VANCE CAGLEY, Los Angeles.—You have done a very fine job on the case-bound book "Emsco Derrick and Equipment Company." The binding is pretty and in excellent taste, therefore effective. The finest features are the typography and interesting layout of the text pages. The effect is unusually pleasing, although one-point leads between lines would improve the text matter considerably. The interesting shape of the halftone illustrations is another good feature, and their handling is in all respects worthy of praise. Stationery forms for the Harry T. Watson Printing Company are striking and colorful and of interesting and impressive layout. We like the business card best and the envelope corner card least. The latter is too manifestly affected, and the rule arrangement also overbalances the type matter.

INTERSTATE PRINTING CORPORATION, Plainfield, New Jersey.—The format and layout of your booklet "Station Plaza" are original and remarkably effective. Colors, too, are unusually pleasing. Complete satisfaction is lacking because of just one thing, the type of the text, and the excellence of the features already cited warranted a much more attractive and stylish face than Parsons for the title. The character of the letter just does not seem to tie in. Although the olive green used for decorative features is somewhat too weak, your blotter set in Civilite is likewise effective. But for the fact that crowding of lines and letter-spacing all out of proportion handicap the clarity of the cover, the program menu for the annual civic banquet is characterful and very impressive indeed.

H. C. RICE, Boston.—While we feel you should have used some more attractive and modern type face for the business card of the Rice Printing Press, it and other specimens you submit are well arranged and quite satisfactory. The cover for *The Business Educator* featured by adjoining shaped panels of three tones against a still lighter gray background would be much better if the lines of lettering on the inside were in a more attractive style. Furthermore, the main display lines are rather weak in relation to the size of the page and their importance. These lines, in addition, are too high in the panel; the name of the firm at the bottom should be smaller, as it overbalances the page as handled and would do so even more if the title were lowered as we have suggested it should be.



First and third pages of an effective folder by the Edgar C. Ruwe Company, New York City



Reproduction of a "Burk-Art Process" cover produced by the Burkhardt Company, Detroit, and reprinted from that concern's fine house-organ

West Penn Life, Pittsburgh.—In general the designs used for the covers of both the September and the October issues are remarkably striking in the effect created. They would be none the less so if some attractive letter were used for the date lines across the bottom. Indeed, the face used for these lines is a burden on the excellence of the design and the remarkable effectiveness of the color plan. All the pages of text are well handled, yet

they are just ordinary. The italic subheads might well be a size larger, and more care could be exercised in shaping up the heads as a whole. For instance, the lines of the head at the top of page 3 of the September issue are too short. In headings over articles, rather than departments, we believe you would prefer upper- and lower-case to caps and small caps, as now handled. You are getting a very good grade of presswork.

ELLIS T. GASH COMPANY, Chicago.—The series of advertising folders you printed for the Munising Paper Company promoting Caslon Bond is unusually effective and is distinguished by strong copy. While all are highly commendable from the standpoints of layout, design, and typography, the booklet "Hidden Gold in the Bond Field" is quite the most effective and characterful. In an open panel against a black printed background that suggests black paper appears an appropriate illustration printed in process colors and gold. The title in two lettered lines appears in gold against the black just below the picture. The effectiveness of black as a background is made manifest, but the distinguished effect is due more, if anything, to the use of gold against it. The result would have been nowhere near the same if the reversed lettering showed the white of the paper stock or if it had been filled in with any color.

LEWIS TAGGETT, Evanston, Illinois.—Pendleton's cover for the 1929 *Wrangler* is effective in general, although the lettering is very crudely drawn and is needlessly eccentric. While just ordinary, the text pages are satisfactory for the purpose. Subheads set in Cheltenham Old Style italic are too weak in relation to the text in Benedictine. The lines of the title page could be spaced somewhat farther apart and the main group raised just a bit to excellent advantage. A small appropriate ornament below this main group would have overcome the effect of severity the page as handled has, and if the right selection were made would have resulted in a more pleasing form. The back margins are a little wide. Margins should increase as one follows them around a page from back, to top, to front, to bottom. When the inside margin equals or almost equals the front margin the fact that there are two on the inside tends to throw the type pages apart and suggest a lack of unity.

STOVEL COMPANY, LIMITED, Winnipeg, Manitoba.—Although the type matter is subordinated quite too much and the lettering truly ultra-eccentric, the inside spread of your folder "New, Modern, Different" is not especially objectionable, and it is on the whole, of course, impressive. In fact, the pronounced character of the decoration and the illustration and of the colors, which are excellent, is likely to make a recipient forget that you as the advertiser have something very important to say. With the same illustration and decoration and the same handling of the display lines, but with lettering changed to a more pleasing and legible style, a very fine result could have been achieved if the type of the text were larger and the decoration along the sides pushed out and reduced somewhat in size and strength. The mailing side is powerful but ugly; the back side would be improved by the addition of one-point leads between the text matter, which appears solid and hard to read.

J. P. BAILEY, Charlotte, North Carolina.—Three type faces, two positively ugly and all inharmonious, for the limited text of the blotter "Our New Phone Number," made a good job out of the question. You could scarcely find two type faces more unsuitable for use together than the Broadway and the Bernhard Cursive, which, with one of the radicals of the Bodoni family, seem to be fighting it out in the 9 by 4 inch arena. With the checkerboard bands at the ends and the interesting made-up arrow pointing to the phone number a striking design would have resulted if one of the standard bold romans, or one of the newer gothics, had been used for the display, with a second face, of harmonious character, in use for the subordinate matter. The decorative features mentioned are enough to create display effectiveness. Ugly type also mars the appearance of the book for keeping telephone numbers frequently called right at hand.

WILLIAMS PRINTING COMPANY, Richmond, Virginia.—Your envelope "Proof Sheets" rates as fairly satisfactory; layout is good enough. Although the Cooper Black is an impressive display letter and very good in the large lines, the large mass of what is ordinarily called text should have been set in a lighter and more open face. Bookman makes a good body letter where display is set in Cooper Black, and if it or Cloister, Goudy, or Garamond bold were used for this section a great improvement would result. Finally, the second color, light green, is too weak and seems to recede. Since the initials of the main line and the signature line are in type no heavier than the other display the second color should have been stronger in its tone value. When a second color—and all colors are weaker than black—is to be used in type matter the lines and items to be printed in that second color should be relatively bolder to compensate for the weakness of the second color, and of course should be in proportion, so that weight offsets the color's weakness.

HARRY T. WATSON PRINTING CO.

Producers of Distinctive Advertising Literature ♦ Designers of High Grade Commercial Printing ◆

443 South San Pedro Street
VAndike 7213

S. VANCE CAGLEY
Vice President

By S. Vance Cagley, Los Angeles. On the original the ornament is in red

Distinctive *Typesetting*

THE TYPOGRAPHIC SERVICE COMPANY
75 N. New Jersey Street
INDIANAPOLIS

Telephone
LINCOLN 3275

GLENN M. PAGETT

THE TYPOGRAPHIC SERVICE COMPANY
75 North New Jersey St • Riley 1565
INDIANAPOLIS

Distinctive *Typesetting*

GLENN M. PAGETT

Effective business cards by Glenn M. Pagett, Indianapolis

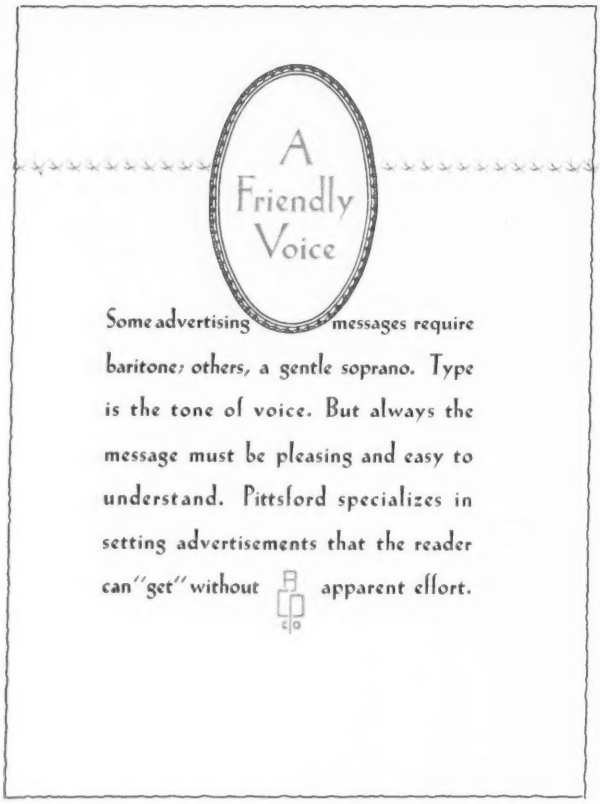
KABEL SERIES

Kabel—the beautiful new type face designed by Rudolf Koch of Germany strikes an entirely new note in type design. That it filled a long felt need for a thoroughly modern character to harmonize with the present trend is evidenced by the frantic scramble of the foremost typographers in the United States to secure it... in St. Louis, Warwick was first.

Kabel is available at Warwick from 6 to 72 point in the bold face and from 6 to 60 point in the light face. We will be glad to show you how to use this type face to the greatest advantage. Just call CEntral 9210 or 9211 and ask to have a representative call.

WARWICK TYPOGRAPHERS

The large original of this mailing card by the nationally known St. Louis typographers was printed in black only on yellow stock



Display page from house-organ of well known Chicago advertising typographer, the Ben C. Pittsford Company



A new slant in the handling of a proof envelope by George Kinnard, of Edwin H. Stuart, Incorporated, Pittsburgh

Edward C. Foerster, Jr., Chicago.—Many thanks for the attractive portfolio in which you have mounted items of effective advertising issued by The Criterion Press, where you are employed. These cards, blotters, monthly calendars, etc., are attractive and forceful and colorful; they are excellent as publicity and as practical assurance that customers of the concern will receive a high-grade product. If there is any feature requiring adverse criticism it is that there are more borders than are desirable on one or two of the cards. Although the situation is saved more or less by the exceptional strength of the type face used as well as advertised in the piece, the point applies particularly to the one headed "If You Want Punch in Your Printed Copy Remember We Have Cooper Black." Rather than use the triangular ornament which is printed in red we would have printed in that color the main display, the word "If," and the dash which follows and carries the eye into the copy matter.

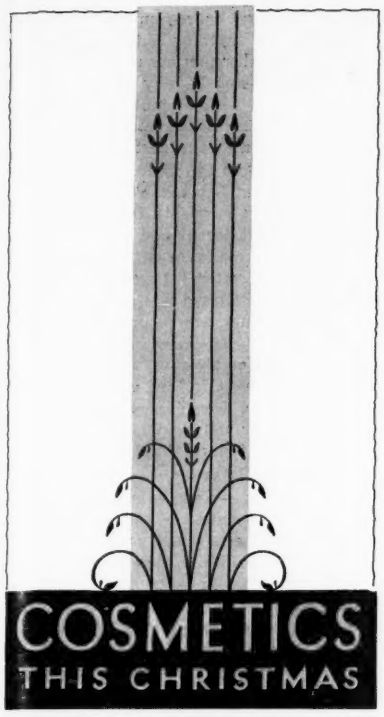
Edwin H. Stuart, Incorporated, of Pittsburgh.—There are a number of interesting and effective items of direct and publication advertising typography in the package of specimens recently submitted. Two of them are reproduced, in fact. The advertisement for the Pittsburgh Coal Company headed "Champion Fuel" represents an acceptable use of quite an ornate type, which scores because it is used only for the major display. The illustration and the layout are attention-compelling. The text, however, might better have been set in Garamond Bold than in Bodoni Bold; the change would not result in any less modern effect, and Garamond would be easier on the eyes. Other advertisements circumvent the conventional and static through intelligent layout. In fact, the only thing about the work we do not like is the rather too extensive use of extra-bold Bodonis. While satisfactory for a line or two of large display, the style is not sufficiently clear and readable for masses of body matter set in fourteen-point and smaller sizes of type.

Falor Printing Company, Mogadore, Ohio.—We like rulework when it has significance or appropriateness and when it functions in design toward increasing the power to attract attention. And of course it may serve a purely decorative purpose. However, such a purposeless handling as that on your new letterhead, the design of which lacks form, good looks, and impressiveness, should not be employed. The form in general is ill shaped and unbalanced (and we do not suggest that balance means centering), and the rules, especially those at the side and below the main display group, give one the impression of having been thrown in just to kill space. Where such an expedient is made to appear necessary it is usually because of a faulty arrangement of type and other units. The rules above and also below the line across the top are not improperly used, as they serve to strengthen the line, and also add an effect of finish and decoration, but you will note that the type is not centered between the two rules as it should be.

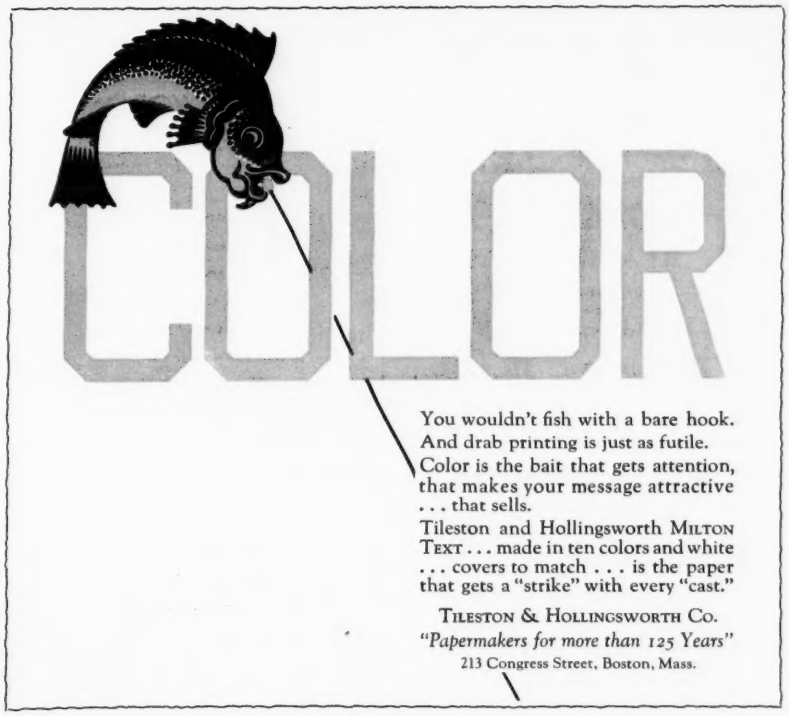
The Sentinel Printing House, Manheim, Pennsylvania.—While the cover design of the November issue of the *Grey Rock News* is satisfactory, it would be better if the text under the illustration were set in wider measure. The change would provide more white space up and down to balance that at the sides. A somewhat larger and slightly heavier face would have been better, too, as the text under the cut is altogether too weak and insignificant in relation to the size and prominence of the cut. Presswork is not at all good; the cuts are gray and flat, the solids weak, and the highlights gray, instead of contrasty. Makeup of the pages of text is disorderly; in some cases this is due to the use of cuts which are too large but which you were possibly forced to use. Instead of suggesting a publication, the effect on pages 6 and 7 is more like that of a catalog. Bad joints in the cut-off rules mar the appearance of some pages considerably, but the outstanding fault is crowding and lack of order, the latter being especially noticeable in designs with an excess of white space in other sections.

John L. Clark, Pittsburgh.—All the specimens recently submitted by you are of good quality in all respects. We

Effective business card by George Kinnard



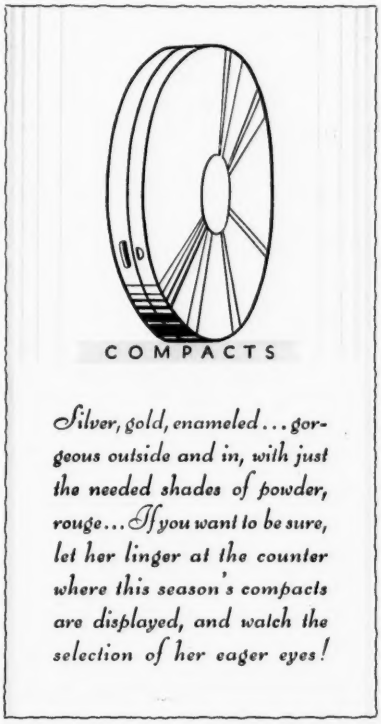
Folder title designed by Paul Ressinger for Seth Seiders, Incorporated; an item of the art-copy service which it offers printers



Spread of one of a series of unusually striking folders produced for Tileston & Hollingsworth Company, papermaking concern, by A. H. Wilson & Company, Boston. The original folder is printed in orange and deep violet on a rather deep green cover stock

appreciate your disappointment with the booklet "How to Build Your House With Steel Framing," although we do like the text as set in Scotch Roman. The lines, however, are entirely too long, and this, rather than the type itself, is probably what caused you to be disappointed. Considering the size of the page, the matter should have been in two columns. We do not like the made-up initials; the little black triangles are too pronounced and constantly intrigue the attention, which is not at all desirable considering the fact that it is the copy which should impress recipients of the booklet. Of course we do not mean that these initials will positively keep folks from reading the text, but, ever in eye and mind, such spots are bound to have an effect on concentration, hence on comprehension. Frankly we like the text pages better than the cover, the type of which so obviously plays second fiddle to the ornamentation. The outside panel is good, but the ornaments and bands of border inside should have been eliminated and practically every line should have been set in larger type. The halftones that are reproduced on the dull-coated stock are printed quite well.

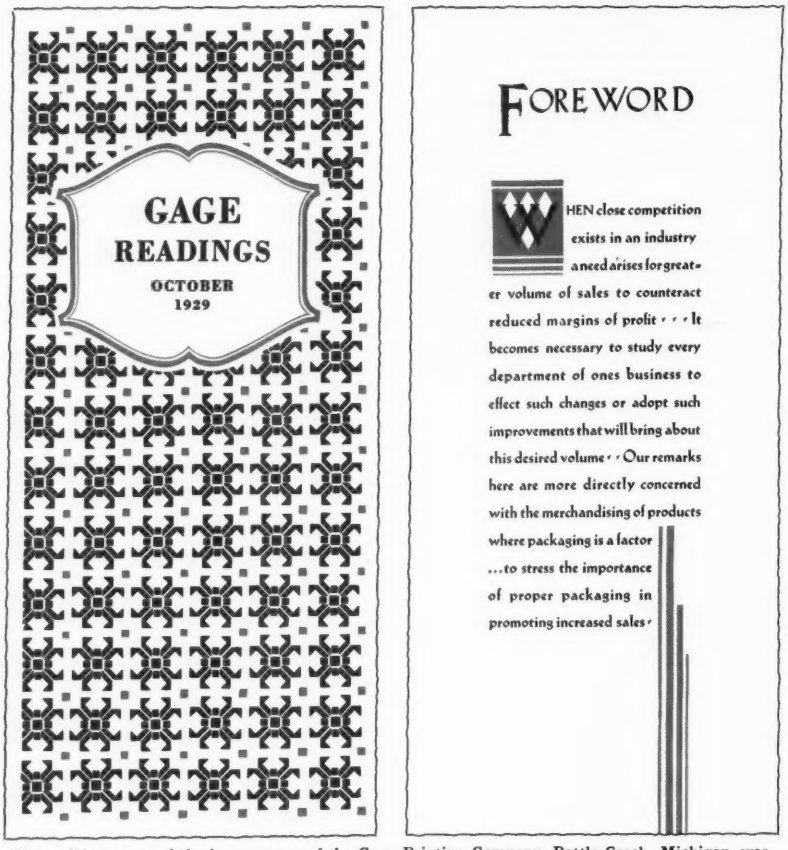
The Eddy Press Corporation, Pittsburgh. The front of the folder "The Why, Wherefore, and" which you produced for the Edwin L. Wiegand Company demonstrates the power of fine lettering in large size to compel attention and encourage interest. One can hardly resist, and few undoubtedly did, turning to the inside, where one of the company's trade-paper advertisements appears on the right-hand page facing an effective illustration printed on white coated stock and tipped onto the deep gray-green antique laid paper of the folder. The title page of the second Wiegand folder, "When You Come to See Us," is not nearly so good. The title in fancy italic caps, almost every letter of which ends in a flourish, is not clear. This is true not only because of the fanciful character of the lettering but because it is reversed, that is, white, against a black background. Lettering should be thicker when it is to be reversed, as, especially on rough papers, there is bound to be some filling-in. Positive lettering, that is, black upon white, is for the same reason—that is, by the spreading of ink—thickened materially when printed on rough papers. The inside of this folder, however, is much more effective than that of the other.



Characteristic page of text from the Seth Seiders folder the title of which is shown above. The original is printed in silver and black on white paper, a particularly appropriate combination

Frank M. Kofron, St. Paul, Minnesota.—Between the original of the business card for the Millcrest Chocolate Shop and your handling of the same copy the difference is about the same as that existing between night and day; for the former is a static arrangement of crude old-fashioned type faces which should discredit any junk dealer, whereas your treatment suggests a refined place for dainty refreshments. It gives the impression of a place frequented by the best class of people, and we are not surprised that the work you did on the card brought orders for letterheads, envelopes, etc., which you have quite properly handled in similar style. Though some might argue that because the copy "advertising illustration" is arranged in a curved line the original notehead for Marman-McGinnis offers more attention value than your setup, those who take that view do so without careful comparison and consideration. While much clearer and infinitely more attractive, your handling in horizontal lines also has punch, the result of unusual and quite original layout. The booklet for the Art Institute is not only dignified, as it should be, but the text pages sparkle in consequence of the interesting layout, whereas the typography on most of the publicity that is issued by libraries and art galleries is decidedly flat and rather dull-looking.

The DuBois Press, Rochester, New York.—We have watched your work for years. Doing so has proved interesting and instructive, too. The outstanding characteristic, if work that is high grade in all respects can have any, is its lively look—achieved, we are happy to state, without eccentricity or violation of good taste. We recall no issue of your house-organ

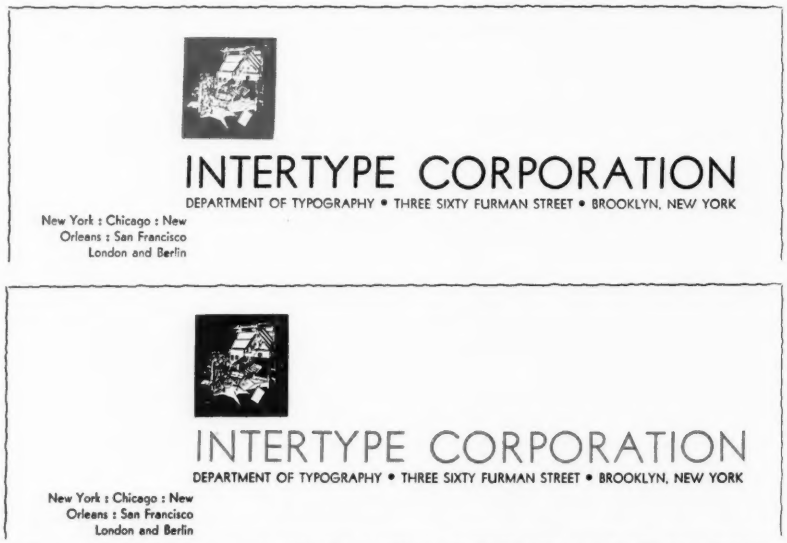


The striking cover of the house-organ of the Gage Printing Company, Battle Creek, Michigan, was printed in black and red on white, while the text page from the publication of the Crescent Engraving Company, of Kalamazoo, same state, was done in a pale green tint and black

The DuBois Acorn which failed to possess some distinguishing feature in content or production by which it was made noteworthy; never has it appeared to have been brought out because an issue was due. It seems that you have had something new to exploit and an original way of presenting it every time, which, considering house-organs by and large, is very exceptional. Number 3 of Volume II, your most recent issue, proclaims by word and example the merits of water-color printing. While all the text is printed with oil inks, the interesting, smartly modern illustrative ornaments here and there are done in snappy, brilliant water colors. The cover is a beauty—and striking, too. The title in two lines of Kabel caps is printed in black across the top. Below, and at a most becoming distance, there is a conventional illustration combining a flower and three leaves, the broad and flat masses of which are printed in brilliant light yellow and vermilion, and very deep green and violet. Beautiful and effective in themselves, these features required paper of just the right color and finish, and someone on your staff had the ability to indicate just the right thing, a bright but not stark green in antique laid finish.

BULMAN BROTHERS, LIMITED, of Winnipeg, Manitoba.—There are decided differences as to quality among the specimens you most recently submitted. To one who continues to believe that type was made to read, that "one picture is worth a thousand words," and that merchandise should be illustrated adequately if at all, the series of folders for the jeweler "Dingwall" appears anything but appropriate for the high-grade product advertised. If good results were achieved, which is quite possible, we can only say the returns would have been better if the folders were more attractive, dignified, and appropriate, that is, if emphasis were placed on the cuts and on the lettering instead of on the ill-shaped solid black background cut crudely to appear like beams of reflected light coming from the gems in the openings. The first impression one gets from these folders is anything but suggestive of diamonds and other precious stones. That an item of printing may be very impressive and smartly modern without going to extremes and being eccentric is demonstrated by your own card headed "Your Best Salesman." A comparison between this and the one entitled "We Offer Proved Experience" illustrates the decided difference in quality referred to. The pronounced character of odd and ill-shaped rules printed in a red in the latter, and the fact that they are inserted between the lines of the heading, consecutive matter, is decidedly objectionable. They are so pronounced that attention to the type matter is next to impossible. Orange, as on the card "If Wishes Were Horses," is too weak in tone value for printing lines of type, even display sizes. Do not forget that order and simplicity are still the keystones in the typographical arch.

PRICE-BERRY PRINTERY, LIMITED, of Melbourne, Australia.—We have enjoyed and also profited by examination of the large number of direct-mail pieces—most of them on the Australian General Motors line of automobiles—which you have so kindly sent us. In all respects the work is quite up to the standard of the higher grade of automobile folders and booklets done in the United States and England. There are many interesting and some quite original features, too, of which space, we regret, does not permit mention. We notice a considerable use of the Artcraft type for text of folders and booklets. While it is not by any means the worst face for the purpose, when the class of other features and the excellent use of process illustrations are considered, we feel that Garamond or Caslon would have been more fitting. Artcraft has a measure of distinction, of course, but it is a type for commercial forms—as business cards, letterheads, etc.—rather than for books or booklets. It is fairly readable, but some of the letters are a trifle eccentric, and its value where a considerable amount of matter is to be set is thereby lessened. In view of the importance of the items and their expensive character we feel that more care should have been exercised in the matter of spacing. Where the spacing works out badly, as on the page headed "Luxurious



The great variation in appearance which it is possible to effect by merely changing the items that are printed in the second color is demonstrated by a comparison of these letterheads

Comfort," in the Cadillac-LaSalle booklet of the "Masterpiece" series, we consider the copy should be changed, even at the cost of alterations. There is also altogether too much space around the initial, an error, by the way, which your typographer often makes. We are interested in the fact that in order to expedite the production of process work the yellow must serve as the key form before completion of the proving of the red plate, and also that the practice is becoming standard with you. Roughing the covers for the several "Masterpiece" folders, for which the coarse-screen halftones were made because enameled stock had to be used instead of the rough stock originally planned upon, surely saved the situation, and an unusually excellent effect, in fact, was the result.

J. Reid, Brisbane, Queensland, Australia.—We appreciate your interesting portfolio in which you have mounted the specimens sent for review. It indicates a highly commendable degree of interest as well as craftsmanship. The feature of greatest merit in your work is forceful yet sensible layout; its weakness is in the fact that inferior type and lettering are frequently in evidence. Except for the one line of the eccentric, ugly, and illegible Boul Mich modernistic type face, No. 1 of your house-organ *Printalks* is very good. The fact that ornamentation should not overshadow the message in type, which it seems anyone would concede, should enable you to appreciate our point of view regarding the blotter "Modern." If all the time one is reading or trying to read the text of an item of advertising it is impossible for him to forget about the eccentricity, novelty, or too pronounced nature of the ensemble, it is plain he is not going to be particularly impressed with points made in the copy. Display may be very forceful without being so obstreperous. Speaking from a display standpoint the Hargreaves card, "Sun Bird Brand Jams," in which part of the copy is in a panel placed effectively at a slant, is infinitely more compelling. Yet one can read it without getting dizzy, for the display features stand out. Your use of the border from an old cover of The Inland Printer designed some years ago by the writer for the label of Greddens, Limited, is effective, the coloring excellent. The most attractive, interesting, and clean-looking item of the group is the de luxe booklet "Our Day at Sport." The cover, which is a tasteful setup with appropriate decoration against a background of beautiful deep olive-gray cover stock having moderately pronounced laid markings, shows the effective part paper may play in the creation of eye-arresting effects.

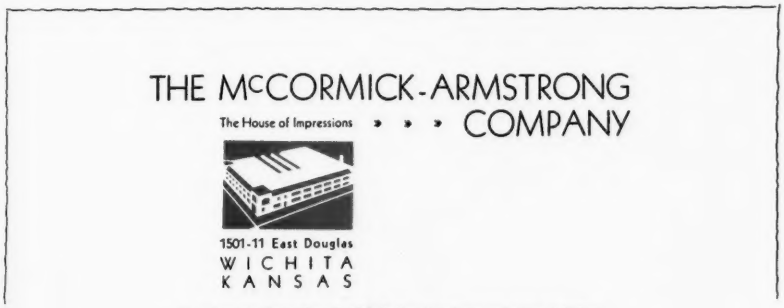
George T. Raddant, Kansas City, Missouri.—Subject to slight improvement in some details, the specimens you submitted, which we have enjoyed looking over, are excellent. Most interesting perhaps, because most unusual, is the invoice for the Spencer Printing Company in one of the stylish new sans-serif faces. The biggest item in the package, the brochure on "Furnishing a Home Today," is impressive because of the excellence of the initial impression as well as size. While the lettering of the title is somewhat indistinct and overshadowed by the decorative panel, the cover is impressive, and to this effect the beautiful and appropriate paper stock contributes measurably. Best of the features of inside makeup is the page layout. The manner in which the halftones bleed off the pages at one of the outside corners is a novel feature in itself; and additional character is imparted by the interesting shaping of the cuts on the two sides where they do not bleed. The text matter is legible, and the Bookman type is happily in key with the halftones, which, with the type, are printed in deep brown on dull-coated India-tint paper. In view of all these meritorious features we regret the poor handling given the headings, the four or five lines of which are set entirely in capitals of Goudy Handtooled, the beauty and charm of which does not appear in closely set all-capital composition. The appearance of the text is sometimes marred by the extra-wide spacing between words, something that should not be passed in a book of this character having such good illustrations and for which fine paper was used. If necessary the author should have revised copy to avoid such spacing.



Outside and inside of six-page folder by the Early-Freeburg Company, Memphis. The original of the folder is in black only on yellow stock



The type matter is black, the rules blue, and the ornament green on the original of this blotter by the Coast typographer thereon named



A printer's letterhead which is pleasing and yet striking

These Pieces Are Sent on Request

Glance through the titles of current printed matter given below. These writings have been prepared for your assistance. They will cost you but five minutes of time and the stamp you use. Fill out the coupon, mail it to "The Inland Printer," and the postman will bring you the printed specimens which you have requested

Mechanical Equipment

57 L. Circular, "Challenge Pressed-Steel Galleys," by Challenge Machinery Company. Illustrated information on pressed-steel galleys, steel galley locks, and galley storage systems made by this company.

58 L. Booklet, "Cutting Machines and Accessories," by the Challenge Machinery Company. Complete specifications on Diamond power cutters and special equipment for these machines.

59 L. Circular, "Diamond Power Cutters," by the Challenge Machinery Company. Presents front and rear views of the company's power cutter, with a diagram which effectively indicates in detail every important feature of this product.

60 L. Circular, "The Sieber Adjustable Punches," by Challenge Machinery Company. Gives details and illustrations of hand- and foot-power adjustable punches, and of dies carried in stock.

61 L. Broadside, "You Profit Most When You Serve Best," by the Lanston Monotype Machine Company. Displays specimens of a large assortment of monotype advertising type faces. Valuable if you now have monotype equipment or contemplate installing it shortly.

62 L. Broadside, "Jacklift and Stacker Practice," by the Lewis-Shepard Company. Complete construction and performance details of Lewis-Shepard lift trucks and skid platforms, voluminously illustrated with photographs and diagrams. Important to every firm seeking more efficient methods of lifting and stacking for its plant.

63 L. Circular, "Safer, Quicker, Easier: the New Footlift," by the Lewis-Shepard Company. Full details of the Footlift truck, recommended for loads up to 3,500 pounds.

64 L. Broadside, "In 94.7 Cases in Every Hundred We Have Reduced This Cost," by the Monomelt Company. Convincing evidence of the advantages of the Monomelt metal-melting system. Those who are not informed on this system should by all means send for this very effective piece of printed matter.

65 L. Brochure, "Parazin Plates for Water-Color Printing," by Parazin Printing Plate, Incorporated. Is outstanding example of amazingly beautiful and distinctive effects possible through water-color printing. If you actually believe that the water-color process means nothing to your prosperity, send for this piece and then reconsider your verdict.

66 L. Catalog, "Special Tools and Appliances for Those in Charge of Typesetting and Printing Machines," by William Reid & Company. A 104-page catalog describing and picturing magazine racks, linotype and intertype motors and machine parts, and the innumerable other tools and appliances sold by this concern. A handy book for reference when replacements must be made on your machine without delay.

67 L. Circular, "The Selectasine Process Press," by the Selectasine Patents Company. Illustrations and specifications of a stencil-process printing press adapted to the use of oil paints, water colors, and lacquers in making window displays, posters, and industrial decorations.

Paper and Cover Materials

68 L. Booklet, "Twenty-Fifth Anniversary, Advertisers Covers," by Advertisers Paper Mills. Presents the range of attractive colors in this cover stock.

69 L. A folder, "Velour—a Remarkable Folding Coated Paper," by Allied Paper Mills. A specimen of this paper attractively printed in full color.

70 L. Sample portfolio, "Buckeye Cover," by the Beckett Paper Company. A complete presentation of all colors, weights, and finishes of Buckeye cover. Invaluable to the man who buys paper.

71 L. Broadside, "Oxford Folding Coated Is the Name," by Bermingham & Prosser. Printed specimen demonstrating the folding and printing qualities of this stock.

72 L. Booklet, "Resistall Linen Ledger," by the L. L. Brown Paper Company. Contains test sheets of a new 100 per cent rag paper which is said to resist damage by water, perspiration, oil, grease, and abrasion. Important to the printer seeking a paper stock for use for printed pieces which are to serve as permanent records.

73 L. Folder, "Brother Jonathan Bond," by the J. W. Butler Paper Company. An attractively printed specimen of this stock.

75 L. Folder, "Voucher Bond," by the J. W. Butler Paper Company. A printed specimen which also shows the complete line of colors and weights in this bond.

76 L. Broadside, "Certificate, the Modern Bond Paper," by Crocker-McElwain Company. A printed specimen stressing the idea of having a firm's invoices, statements, purchase orders, and all other high-grade forms match its letterheads.

77 L. A portfolio, "Following Through With Atlantic Bond," by the Eastern Manufacturing Company. An interesting and valuable presentation of a cycle of business transactions, from the letter of solicitation through the actual sale and down to the customer's testimonial letter after the purchase has proved satisfactory. Also includes samples of various weights and colors of Atlantic bond. Just the kind of material that makes this department truly helpful to readers.

78 L. Booklet, "Samples of Gilbert's Radiance Bond," by Gilbert Paper Company. Presents weights and colors in this bond.

79 L. Booklet, "A Sample Book of Resource Bond," by the Gilbert Paper Company. Shows various weights and colors of Resource bond.

80 L. Booklet, "Samples of Gilbert's Valiant Bond," by the Gilbert Paper Company. Various colors and weights available in Valiant bond.

82 L. Folder, "That's My Next Cover Paper," by Holyoke Card and Paper Company. Printed sample of this cover stock.

83 L. Folder, "Business Demands Howard Bond," by the Howard Paper Company. Printed specimen of this stock.

84 L. Folder, "Tisrite Ledger," by the Keith Paper Company. A sample of ledger stock printed in brilliant water colors. This piece should "sell" you on Tisrite ledger and also on water-color printing.

85 L. Broadside, "A Staunch Ship Fitted to Weather Any Storm!" by the Munising Paper Company. A printed specimen of Caslon bond paper stock.

86 L. Booklet, "Parchkin," by the Paterson Parchment Paper Company. Presents eleven kinds of Parchkin, a form of vegetable parchment, and demonstrates its fine printing qualities when used for greeting cards, brochures, diplomas, and distinctive stationery for all purposes.

87 L. Booklet, "Kinkora Color Chart," by the Reading Paper Mills. A chart developed by the color expert, Arthur S. Allen, and showing what colors may be used with the various colors of Kinkora papers to secure distinctive effects.

89 L. Folder, "Louvain Cover," by the Reading Paper Mills. Sample of Louvain cover printed in colors.

91 L. Folder, "Why It Will Pay You to Buy Good Tympan Paper," by the Warren Manufacturing Company. Encloses a sample of Riegel's treated jute tympan and tells why it is a good investment.

Type and Typography

93 L. Booklet, "Announcing Eve Heavy Italic," by the Continental Typefounders Association, Incorporated. Contains specimen lines and complete advertisements in Eve, Eve Heavy, and Eve Heavy Italic. Important to every printer who has not looked into the possibilities of this graceful and modern style of type face.

Miscellaneous

95 L. Booklet, "Isolation," by the Korfund Company, Incorporated. Information on the sound-proofing of buildings and the isolation of machine vibration. Valuable to the printer who wants to eliminate press noise and vibration.

97 L. Broadside, "Live Stock and Poultry Cuts," by Charles L. Stiles. Shows engravings of chickens, turkeys, pigs, sheep, cattle, and horses, electrotypes of which may be purchased from Mr. Stiles. For printers producing rural advertising.

Clip coupon and mail to THE INLAND PRINTER

I would like to receive copies of Nos.....

Name..... Address.....

THE PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies, however, cannot be made by mail

"Any," Singular and Plural

Please help us answer the question as to whether "any" may ever be used with a plural noun, or must always modify a singular. I think the definition in Webster permits it to have this plural use. Should it be "Any (persons) who come in late are to be fined," or "Any (person) who comes in late is to be fined"?—*Tennessee.*

Either way is correct. Please do not think I am being high-hat or trying to talk like a Dutch uncle when I say the Webster definition is designed to give, in the briefest possible way, exactly that information. I wonder why it is that so many of us, consulting authority, are so reluctant to accept its rulings. We proofreaders need to cultivate more decision, more real strength of character. It is right to be afraid of being wrong—but not to the extent of losing confidence in your own judgment! There are two faults of which we are apt to be found guilty in the proofroom. One is that of jumping at conclusions, misinterpreting what we find in books of reference; and the other, that of being overcautious in applying what we find to the problem in hand. The good proofroom worker keeps his mind in the territory between these two extremes. The dictionary definition of "any," as adjective or pronoun meaning "one" or "in plural 'some,' " is decisive enough.

Funeral Cards

A funeral card recently printed by us contains the following announcement: "Remains may be viewed at Blank's Funeral Parlors from eleven to twelve." Is this an acceptable way of putting it? Is the expression "lie in state" supposed to be used except in the case of distinguished personages? Some critic takes exception to the word "remains."—*Nebraska.*

This is one of the queries to which I think the only answer is: HAVE COURAGE. There are many things in which the perfection for which we printer folk strive is simply impossible, unattainable. "Remains" is an awkward word, but to say "body" would be still less comfortable. "Viewed" is a little stilted, but "seen" seems less respectful. "Lie in state" is generally used only, as the querist expresses it, for distinguished personages. If anyone can suggest a formula that is more "natural" and at the same time sufficiently formal to meet the demands of the situation, there are hosts of printers who will welcome it. Meanwhile, usage has settled upon the form given in the letter above, and effort to improve upon it is only likely to lead to even less satisfactory results. Let us have courage, and surrender with graciousness to this seemingly inescapable inadequacy of language.

Just in Passing

The Imp of Perversity has a trick of turning up things you want just after you've got through wanting them. Perhaps he does it as a test of character. And I am just obstinate enough to refuse to be dictated to in that way. In the recent Proofrooms I have answered questions for which I would have been glad to have citations to offer—and the citations have only just turned up.

One query was about the word "Dreiseriana." The querist wanted to know whether the "i" was correct or not, and why. The answer was, It is correct, principally for euphony. Well, in a recent issue of *The American Mercury,* Uncle Henry Mencken's own magazine, I notice an advertisement of "Menckeniana." This will help settle the querist's mind on "Dreiseriana."

Another inquiry was about the name "du Pont," whether it should start with a capital initial when occurring at the opening of a sentence. My answer was that the "d" should be a capital, because the rule for the capital letter at the start of a sentence was supreme in this situation. Now in a New Jersey magazine, *Journal of Industry and Finance,* I come upon a note beginning "Du Pont Viscoloid Co. will begin construction . . ." And it is not a printer's error, because down in the "story" we find this: " . . . the facilities of the two du Pont Viscoloid plants . . ." (With small "d.")

Proofreaders' Marks

Please suggest an appropriate mark to use when necessary to change separate characters like "f fi" to the ligature.—*Indiana.*

The mark to use is a curve like a parenthesis lying down, across the top of the letters, repeated of course in the margin. Personally I would prefer to cross the letters out on the proof and write them in on the margin, with the ligature sign over them.

"Company"—Singular or Plural?

Brought up as a stenographer in the editorial department of an Irish daily, it was somewhat of a change to read proofs for a magazine in the United States. Your department has been one big help to me, lifting me out of the bog of despair many times with your good words of advice. Grateful thanks. And now a question: We say "The Soandso Company has issued a new catalog"; then, "Soandso Company, publishers of Thisandthat." Please!—*Michigan.*

Yes, such a change of scene must be puzzling. I am sure if I tried to read proof on an English magazine, say, there would be tough times with words like "cheque." There are a lot of differences in custom besides the comparatively easy "-or" and "-our" words. And it does make life brighter when folks say nice things about you to you; the department strives to be helpful to its friends in a practical way.

The querist's difficulty, probably, is not in the use of words like "company" in the singular by some and in the plural by others, but in the two uses being employed by the one particular company for which she works. If the custom of years stands back of it, there is little use trying to tell the company it ought to settle upon one form or the other, for consistency's sake; and that is a point proofreaders need to recognize more easily than they do. Many companies prefer to be a law unto themselves in such matters, and when a proofreader has pointed out clearly the logic of the situation, and the company orders him to stand pat on the style, it is wise to yield with good grace. Personally, I

would use the singular in both examples given in the letter, if it were *my* company. But if the company really prefers to continue the double style, I would fall in line and forget all about it. That is to say, there are plenty of times when a proofreader has to refuse to let his knowledge of grammar, punctuation, and so on, interfere with the earning of his bread and butter. And it is *not* the moral issue which some of the overzealous proofreaders are inclined to make it, either. Find out what style your employer deliberately wants, and use it.

Distributive Plurals

I am one of the multitude who enjoy your enlightening and usually entertaining answers. As an adroom operator of a large daily I frequently handle copy that is as consistent as the efforts of an eighth-grader in his first struggles with tenses. Most advertisers use the plural form of head, as "Women's Low Shoes." Of course the copy should agree in number. But in some instances to use the plural form leads to confusion. "These washing machines are equipped with motors" might lead a purchaser to infer that more than one motor is included with each machine. But to my mind a lot of 100 washing machines should not have only one motor, either. If I have stated the problem clearly enough you will be able to set me right, I am sure.—*Minnesota.*

"Women's low shoes" is correct. It means, and it also says, "low shoes for women." In the other example, all that is necessary is a little clear-headedness. Language is not a perfect medium of expression. There are many things we want to say in which the meaning may not be nailed down tight without expanded statement, and space is too precious for the advertiser to waste. And it is a fact that common usage justifies, perfectly, many forms of expression which are not scientifically exact. It would be more accurate to say "Each of these machines is equipped with a motor," but to say "These machines are equipped with motors" would mislead no one. In a case at law the exactness of expression would be severely tested, but in ordinary speech or writing we do not have to be quite so meticulous as the querist seems to wish us to be. This justification for a little slackness in ordinary expression is not to be taken as a franchise for slipshod expression when a point is to be made with unqualified and indestructible exactness.

Jaques and Jacques

What is correct pronunciation of "Jaques" and "Jacques"?—*New Jersey.*

Well, I can't go back of Webster, and he gives three pronunciations for the first form: "jā-kwēz," with a long "a" and "e"; "jăk-wĕs," with short sounds of the vowels; and "zhăk," just like "Jack" but with the juicy French "j" sound. The first is the one most used on the stage, the second is "perhaps nearer the Shakespearian pronunciation," and the third is pure French. The name, spelled with a "c" before the "q," is identified as being simply a variant of the word "Jaques."

—To End a Sentence With

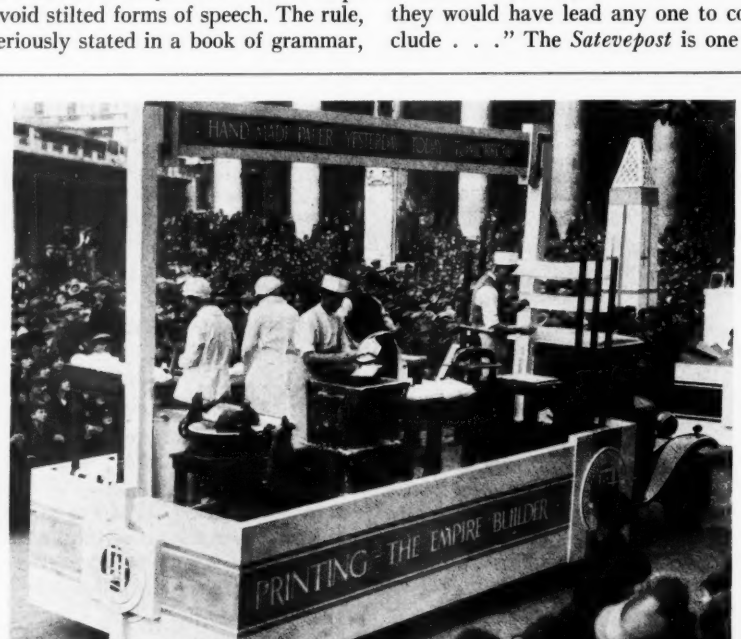
A well-known paper company sent us a circular the center spread of which was headed thus: 'This is the book we sent you an announcement of, the other day.' May we have your comment on this heading?—*Illinois.*

First, a little goodnatured comment on "well-known." It should not be hyphened. There are just two reasons for hyphening: first, to indicate a change in the syntactic relation of two words, and second, to avoid ambiguity. Neither one applies to "well known" used attributively; "known" is the adjective (participial), and "well" is merely a straight adverbial modifier.

There is a lot of wit in the old catch about a preposition not being the right kind of word to end a sentence *with.* Nowadays the old rule is not much thought of. There are many whom it is not even considered by. And by some who approve the rule, it is not always carried through. The querist will observe I am experimenting with end-words. Use of the preposition at the end of the sentence is justified when it helps avoid stilted forms of speech. The rule, seriously stated in a book of grammar, would be: "A preposition is not a good word with which to end a sentence." "Through," a line or two up the paragraph, is an adverb, and I ran it in to show how sometimes the rule takes an odd twist when a word ordinarily a preposition acquires adverbial flavor. In the example given by the query maker the final preposition is positively objectionable; it is a conspicuous effort to be inconspicuously colloquial. And yet, it *would* sound a bit stiffish to say in an informal, friendly communication, "This is the book of which we sent you an announcement." I am not one of those too proud to sidestep, and if I had been writing that letter and had wanted to take the middle course between grammatical exactness and informality (to forestall any possibility of criticism) I would not have hesitated to say "This is the book described in the announcement we sent."

A Belated Pickup

One of the questions recently asked was whether "misled" or "mislead" is the correct form in the past tense. Of course the answer was, "misled." The insertion of the extra "a," perhaps caused by resemblance to "lead," the name of the metal, is one of the oddest things in the print of today. It is an amazingly (and distressingly) common error. In *The Saturday Evening Post* of November 9, 1929, I find this: ". . . they would have lead any one to conclude . . ." The *Satevepost* is one of



This float, showing the production of hand-made paper, was one of ten on the history of printing which featured the London Lord Mayor's Show on November 9, when Sir William A. Waterlow, master printer, became London's chief executive

the most carefully edited and proofread of all our publications, and the article is by a college dean. It do beat all!

Church Bulletin Style

Many times I disagree with you thoroughly, but I have always admired your straightforward handling of various matters, such as your plainspoken and probably heartfelt "Bosh!" in the October number. I am offering, rather late, a suggestion on church style that we have worked out. This is it:

Hymn No. 96: "Beautiful Words of Jesus" (I. H. Meredith).

Scripture Lesson: Isaiah 53: 1-12.

Offertory: Violin solo, "Elegie" (Massenet), by Miss Jane Jones, accompanied by Mrs. John Smith.

Sermon: "They That Sow in Tears," by Rev. J. O. Brown.

And to illustrate further how this style would be carried out:

I

I. Vocal Duet: (a) "Some Selection" (from "Carmen," by Bizet); (b) "Another Selection" (St. Anne). Miss Mary Brown, soprano, and Mrs. John Smith, alto, accompanied by Miss Ethel Myers.

You will notice there are no leaders, as they are not considered necessary for clear understanding or good appearance. We consider this style reads naturally but formally enough, avoiding a stilted manner. We have attempted to develop a style that would handle any kind of program, and do it with a consistent system of punctuation that would make clear the meaning of the program. Titles of selections, works, sermons, etc., are quoted, as they should be always. By putting the names of the composers in parenthesis, there should be no great difficulty for the reader in distinguishing between the composer and the actor, and a tough problem in punctuation is neatly taken care of. This style might look too matter-of-fact, but it is handling a very matter-of-fact proposition.—*Oklahoma.*

It is simply delightful to receive a letter marked by such decisive judgment, expressed so clearly and positively (but without aggression toward those whose practice is different from the writer's). Church-bulletin style seems to have become too self-conscious and ornate.

When Modernism Ran Wild

The grand rush to go modern broke loose almost overnight and was immediately followed by a storm of criticism and endless discussions and arguments for and against this strange new form of advertising. Regardless of that dissension, there is no denying the fact that a great deal of this early modern advertising art was horrible stuff. I venture the assertion that many excellent artists and art directors would now feel very apologetic if they were brought face to face with some of their first attempts to be modern.—J. R. McKinney in *Printers' Ink Monthly.*

Management of the Proofroom

By EDWARD N. TEALL

In lesson 2 of Unit XIII in the International Typographical Union's "Lessons in Printing," the author of the course for proofreaders, W. N. P. Reed packs his pages with the most practical information and suggestion. A proofreader who will master the contents of these pages—studying them with just that amount of sales resistance which every good student offers to instruction in order that what is finally accepted may become more thoroughly his own—will be ready to apply for a foremanship in a proofroom. Mr. Reed takes up in succession these vital matters: provision of suitable accommodations; proper equipment; routing of the work; records and files; the reference library, coöperation with associated departments. In commenting upon Mr. Reed's treatment of these topics, I am animated by the hope that this article may have the good fortune to be read not only by members of our Proofroom family but also by many printshop proprietors, for these are matters of deep concern to them.

We are all too apt to think that someone else's gain must be our loss; we are not quick to perceive the possibility of mutual benefit, of two-sidedness, in a bargain. The Big Boss is too apt to think anything he does to make his proofreaders more comfortable places him in a Santa Claus role; that it is a gift, instead of an investment. But the more comfortable a proofreader is, the more efficient he will be; and (within reasonable bounds) he is the wise shop owner who does not begrudge proper accommodation and equipment to those whose special function is to make the print come out clean.

The proofroom is the printshop Cinderella. Other departments are given consideration in the matter of light, air, freedom of movement, and so on. But any old corner will do for the proofroom. Mr. Reed deserves the attention of proprietors and managers when he insists that the proofroom deserves—and rewards!—the same sort of consideration that is given to other departments: convenience, ease of access, contact with related departments, etc.

It will not cut into Mr. Reed's territory too much, I think, if we sum up the requirements he names for the satisfactory proofroom. For detail in full, of course, his own text should be consulted, and it will be found well worth examination, both by proofreaders who want to know what they may reasonably request in the way of consideration and accommodation and also by employers anxious to play fair with this important printshop department.

In the first place, then, the proofroom should be placed as near as possible to the composing-room foreman's desk and to the proof presses. It should be shut off from the noise of the shop. It should have good lighting. Good ventilation should be arranged for; if you think this is too elementary to be named as one of the important considerations, just see some of the coops where proofreaders work and then ask yourself how many hours in such stuffy quarters it would take to rob a mind of its keenness in detecting error.

In the matter of equipment, too, most proofreaders are not treated with the consideration they deserve and the liberality that would pay dividends to the employer. An up-to-date master printer knows that it *pays* to buy special proofroom equipment, if he wants productiveness to run all the way through his plant. He knows inadequate equipment in any department is bound to slow up the whole works. So he is not afraid to invest a few dollars in steel desks specially arranged for proofreaders' needs; they increase the comfort of the worker, hence also the volume and accuracy of his output in the form of clean proofs,

Theodore L. De Vinne
The Printer

Long I knew him in Manhattan,
Many, many a year;
Head of wisdom, knowledge, genius,
He did persevere
In days dark and drear.
Never from Truth's pathway falling;
Long the premier of his calling;
Printer grand and great!
In his craft did oft create
Forms of beauty, and inspiring
Young and old alway.
Honorable in all his dealings;
Warm and kindly in his feelings;
Never once his trust betraying;
Many a wise injunction saying;
Lived a life majestic, noble.
Filled with sympathy untiring
For his kith and kin was he;
Lover of Humanity,
Servant of the Deity.

By William Kimberley Palmer

and they also help in systematizing the work, so that proofs do not get mixed up and can the more readily be located when needed for reference.

Mr. Reed advises use of pen and ink for all proof marking. His argument is in part that pencil markings can be changed too easily, with deliberate intent, as when a marking is in dispute and it is sought to locate responsibility for some change resulting in error. This is not a pleasant matter for contemplation, but such things do happen in some proofrooms. Pencil markings are also less permanent than those in ink, and even when proofs do not live long it is better not to have them exposed to danger of smudging, losing their distinctness and legibility even in the short time over which their usefulness may last. Mr. Reed advocates use of the fountain pen, to save time lost in dipping. Of course, when working on damp or very soft paper, either pen or soft pencil is bad; the text advises use of indelible pencil for such jobs.

Much more important, as I view it, than choice between pen and pencil is cultivation of the habit of placing marginal marks where they can most easily be hitched up with the error in the type. The crisscross of connecting lines with which some proofreaders adorn their work would be interesting perhaps to a geometrician or a decorator, but they surely do vex the soul of the compositor making the corrections in type. In order to make the marks connect clearly with the error in the proof, the ideal way would be to run each series of corrections straight out from the type line—those in the first half of the line going to the left margin and those in the second half running out to the right, if the galley slip is wide enough. In thinly spaced columns of type this is often impossible. On any proof it requires a small, clear "fist." F. Horace Teall, former conductor of this department, was one of the neatest markers that any proofroom ever had; his proofs never made a corrector of type wish he had a mark-hound to follow out the trail for him.

The proofreader who wants to get ahead must not be satisfied with merely acquiring professional technic in the marking of proofs. Speed, accuracy, and neatness are the fundamentals without which one is simply not a proofreader. To advance, one must not only acquire complete mastery of marking; he or she must study proofroom procedure as part of the process of producing print, must understand the proofroom's relation to other departments, and must know how to systematize its work and coördinate it with theirs. And above all he must learn about proofroom management.

Mr. Reed makes some very valuable suggestions for cards and records to help in checking up the work on jobs and bookwork; also, on the routing of work. This is a phase of proofroom service to which too little thought is given in the vast majority of offices. The master printer who will critically examine Lesson 2 in this course will quickly perceive possibilities of checking the waste of time and thus increasing productivity.

The vital factor of success in a proofroom is system. Haphazard, slack ways cost money. Good routing of work and trustworthy records of what is done will cut the costs and increase efficiency. The old-time proofreader was impatient of such restraints upon his energy; he was there to read proof, and his horizon was the edge of a galley slip. But the modern reader understands that his rewards depend upon his usefulness, and he must accept many responsibilities and meet many requirements which broaden the field of his productivity. Instead of being an invasion of the proofreader's rights as a semi-editorial worker, these new requirements are properly to be viewed as a new recognition thereof.

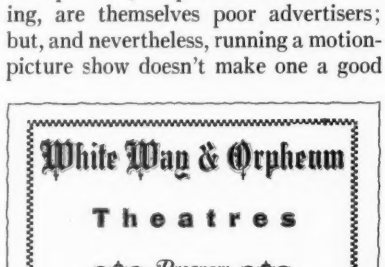
Mr. Reed makes eloquent plea for peace in the proofroom. In the bad old days, proofrooms were the scene of too much wrangling; the work encourages development of critical temperament (and temper), and the reader of years ago was fond of argument, sometimes unbearably contentious. The successful reader today is one who has firm knowledge of professional technic, strong convictions on matters of grammar and style—but judgment enough to make him a smoothly running, well fitting part of the machinery.

Let us drive this point home in the minds of proofreaders, old and young, veterans and neophytes: The proofreader makes his own place in the world of print. He should be self-confident but not arrogant; modest but not a shrinking violet. He should not be timid in claiming recognition as a producer, but he should convince the doubter that the claim is based on solid merit.

When They Try "Rolling Their Own"

IT MAY be true that the shoemaker's child is the worst shod, and that printers, the producers of advertising, are themselves poor advertisers; but, and nevertheless, running a motion-picture show doesn't make one a good printer. And yet H. C. Keesling, Fredonia (Kan.) printer, says that the shows of his town have their own coöperative private printing plant. The two pages reproduced herewith are from a four-page program Mr. Keesling has sent to THE INLAND PRINTER. Most readers will agree that this folder, as a specimen of printing, looks quite as much like blacksmithing as anything else.

It does not seem to have occurred to these motion-picture men—and some in other lines elsewhere—that decently printed stationery and publicity would probably develop more than enough business to pay the printer's bill and save them the bother. Who can doubt such a logical conclusion?


White Way & Orpheum

Theatres

Program

JULY

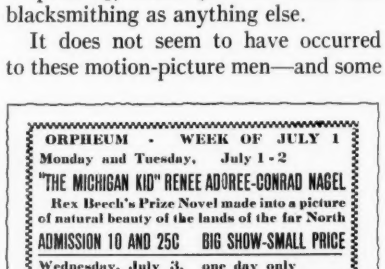
All Talking Month

AT

WHITE WAY THEATER

Fredonia, Kansas

Matinee Daily at Reduced Prices


ORPHEUM - WEEK OF JULY 1

Monday and Tuesday, July 1-2

"THE MICHIGAN KID" RENEE ADOREE-CONRAD NAGEL

Rex Beech's Prize Novel made into a picture of natural beauty of the lands of the far North

ADMISSION 10 AND 25C BIG SHOW-SMALL PRICE

Wednesday, July 3, one day only

CHINA WARE Free to Ladies

"HEADING FOR DANGER" WITH BOB STEELE

Thrills that will play tat-too on your spine, and Episode No. 6 of "The Masked Rider"

Admission 10c and 25c First show, 7:15; second, 8:45

Thursday, July 4, one day only

BARGAIN Night 10c to all

"ORPHANS OF THE SAGE" WITH BUZZ BARTON

The greatest kid star in his greatest picture.

Friday and Saturday, July 5-6

"THE DRIFTER" WITH TOM MIX

Tom and Tony are back in the kind of Western thrill pictures that have made them ACES

Admission 10c and 25c First show, 7:15; second, 8:45

Family night Friday, admission 50c to the whole family

Matinee Saturday, 2 til 5; admission 10c to all

COST AND METHOD

By WILLIAM R. ASHE

This department deals with problems of cost accounting and production, and practical questions will be welcomed. However, estimates upon specific jobs will not be furnished

What About Pricing From a List?

Since no two jobs, although exactly alike, will develop the same cost, we believe every printer should make up a standard list of prices based on average cost for the many jobs finding classification as general commercial printing. This list should be made with particular respect for actual costs, and also with respect for average costs and economic value of printing in your community.

We do not believe it to be safe for any printer to adopt any particular published price list unless he first of all maintains a complete cost-finding system and checks cost and selling prices determined by an individual job summary of actual costs against the selling prices stated by such lists.

Every purchaser of printing is exactly what the printer makes of him in his attitude toward the price. The average printer is selling his product for less than its economic value simply because his pricing policy is wishy-washy. A standard price on standard items will do much to overcome price troubles and also to stabilize values.

The establishment of confidence in your pricing policy, in the economy and fairness of your price, on the part of the customer, is of greatest necessity to substantial and certain growth. Dishonesty or even carelessness about pricing undermines this confidence and loses to you the most desirable patronage, leaving you dependent upon more competitive fields for business.

Determine fair prices for all standard commercial work. Have these prices set up carefully as your guide in selling, and stick to them as your sole means for rendering highest service to customers and realizing profit for yourself.

Your customer will respect pricing from a list, as he probably uses one himself. Don't be afraid to produce it, for he will be the first to recognize your adoption of a list as good and reasonable business practice. For this inspiring of confidence every one of your salesmen should also sell from a price list.

But be sure the list is right. And the only way to be sure is to build it on the cost indications of your own system, keeping prices current through comparison of actual costs as revealed by your cost system. The correlation of cost-system prices and pricebook prices is absolutely essential if you are to attain results that are worth the effort.

Accounts Receivable

One of the most important financial considerations is the amount of your accounts receivable in relationship to employed capital and to the amount of business done. The ratio of sales to receivables is found by dividing the net annual sales by the total receivables, both accounts and notes. This ratio reveals the relationship between the total business and the amount due you in outstanding accounts. The principle is that the larger your sales are as compared with receivables, the more liquid will be the character of receivables, with indications of a fine collection and credit policy, and the less your cost of carrying accounts will be.

When a business is unprofitable it means that some of the basic relationships are out of economic order. This relation is one of many that should be watched carefully each month, as there is always an advantage to be gained in a more rapid turnover of accounts receivable and this advantage can then be turned into greater profits.

For example, a careless credit policy and unaggressive methods of collection may result in swelling accounts receivable to twice a normal proportion. An approximation of the ratio of 600, or two months' sales, is considered average. Annual sales of $120,000 divided by $20,000 accounts receivable would be considered average.

Watch receivables and keep them all under an amount represented by two months' sales. A $30,000 receivables would indicate poor credits, bad collections, and possibly up to $10,000 of more or less doubtful accounts.

Estimating Guides

We are starting in business and would like to know the fundamentals of estimating, also whether books can be bought on the subject. —*Abraham Jarge, Poughkeepsie, New York.*

There are a number of reliable estimating guides in use, but the "Standard Book on Estimating" is outstandingly the most authoritative work. This book is published by the United Typothetae of America, Tower Building, Washington, D. C., and is without doubt the most comprehensive explanation of all printing operations in print today. It carries a complete statement of production time averages for every generally used machine and process of the printing business, and is the finest available help and reference for the estimator in any plant. Every printer should possess a copy, which may be obtained at a reasonable price direct.

Another valuable text on this subject is "Estimating Hints for Printers," by R. T. Porte. This book may be purchased from The Inland Printer Company, and is a very good investment.

How Much Insurance Could You Collect?

For important reasons every printer should frequently check up on the appraised sound value of his plant and be certain that the amount of insurance he carries is adequate. He should be also entirely familiar with terms and conditions of his policies and the effect of co-insurance clauses on total amount of insurance as it relates to value of plant or property insured.

This co-insurance clause is important. It states that the insurance company is not liable for a greater proportion of loss than the sum insured bears to 80 or 90 per cent of the actual cash value of the property at the time loss occurs. If you insure to an amount equal to this 80 or 90 per cent of actual cash value or to an amount in excess of it, then the clause becomes inoperative. But in the event that you carry a lesser amount of insurance than 80 or 90 per cent of the

actual value, the clause becomes operative and you become a co-insurer with the company in case of loss.

As an example: Your plant might have a net cash or sound value of $100,000. Your insurance policies carry an 80 per cent co-insurance clause, and you should carry $80,000 of insurance. In event of a partial loss of $10,000 the company would be liable for only three-fourths of the $10,000 and you for one-fourth. Likewise on a total loss you would be a co-insurer for one-fourth of $60,000 and would be able to recover only $45,000 from the company in case of such an occurrence.

ESTIMATE ON 5,000 COPIES

Trimmed size, 4¼ by 10 inches; type page, 18 by 53 picas

STOCK			
2½ reams 32 by 44, 104-pound enamel, at		$0.12	$ 31.20
1¼ reams 23 by 35, 77½-pound cover, at		0.16	12.60
5 reams 17 by 22, 20-pound bond for maps, at		0.10	10.00
			$ 53.80
Spoilage and Handling			
4 per cent on one-color work		$1.75	
6 per cent on two-color map		.60	
5 per cent handling charge		2.69	5.04
COST OF STOCK			$ 58.84
Outside purchase, two-color map plates			37.00
TOTAL COST OF STOCK AND OUTSIDE PURCHASES			$ 95.84
COMPOSITION, ten pages ten-point solid, 14,000 ems.			
35 hours linotype machine, at		$3.50	$ 12.25
Makeup on twelve pages	.8		
Imposing and lockup	1.0		
Hand-set cover	.7		
Lockup on cover	.2		
Lockup and register on plates	.3		
Hand composition	3.0 hours at	3.00	9.00
PRESS MAKEREADY			
Twelve-page cylinder form	.8 hour at	3.50	2.80
Cover form on job press	.2		
Two map forms and register	.8		
Setting feeder	.4		
Washup of press	.2		
Job-press time	1.6 hours at	2.00	3.20
PRESS RUNNING TIME			
Cylinder press, 5,000 impressions	5.0 hours at	3.50	17.50
Cover, job press, 5,000 impressions	3.3 hours at	2.00	6.60
Maps, job press, 10,000 impressions	5.7 hours at	2.00	11.40
Ink (estimated)			3.00
BINDERY WORK			
Cutting and squaring 2½ reams book	.4		
Cut apart after running	.2		
Cutting bond paper	.2		
Cutting cover	.2		
Trimming	1.5		
Total cutting time	2.5 hours at	2.75	6.87
Folding 5,000 sheets			
Setting folder	.3		
Running	2.7		
	3.0 hours at	3.00	9.00
Folding 5,000 covers by hand	7.0		
Folding 5,000 maps, three folds	20.0		
Total hand folding	27.0 hours at	1.00	27.00
Inserting (three sections handled)			
5,000 signatures, covers, and maps	12.0 hours at	1.00	12.00
Stitching			
5,000 with map stitched in	7.5 hours at	1.50	11.25
Girl feeders' time	7.5 hours at	1.00	7.50
TOTAL ESTIMATED COST			$235.21
PROFIT, 25 PER CENT			58.80
SELLING PRICE OF JOB			$294.01

case you carry only $60,000, based on an old appraisal or an under-market value taken from the books, you become a co-insurer to the extent of one-fourth of the $80,000 you should carry, and in

The sound value of your plant is not necessarily the net value stated by your books, for the reason that the rates of depreciation used may have been too high or too low, or the market value of your property may have changed considerably since you purchased it. Therefore book value is not accepted by the insurance companies as representing the present actual sound value.

For these reasons each printer should periodically have an appraisal made by some disinterested but competent appraisal company, and upon this appraisal he should base the amount of the insurance he regularly carries.

How Would You Estimate This Job and Handle It?

We are asked to publish information on the cost and most economical plan of handling a twelve-page booklet, size 4¼ by 10 inches, inside stock seventy-pound India enamel, S. and S. C. cover, in ten-point with a 10 by 15 two-color map folded and stitched in the back.

It is somewhat outside the scope of this department to make detailed estimates or to prescribe the authoritative manner of handling jobs. But this particular size and character of booklet with its map feature seems to justify an exception, as it may be of interest to those who have experienced grief in estimating or handling, or to any who are without experience with this kind of job.

This job should be run twelve pages work and flop so that it can be folded and inserted in cover as one signature instead of having to fold and insert separate eight- and four-page signatures.

Pages should be imposed so that four pages print side to side across the narrow way of sheet and three pages down the long way, on stock squared to untrimmed size from a half sheet of 32 by 44. When the stock is cut after running, pages 4, 9, 5, 8, 2, and 11 will back up pages 3, 10, 6, 7, 1, and 12. The printer who handled this order will note a saving on 5,000 run in this manner as compared with cost of presswork, folding, and inserting for two separate forms.

This is a type of job on which few printers are experienced, and we cannot say that our estimate is infallible for any individual plant; but we believe that the time estimated should approximate average plant performance. We would be interested to know this printer's actual experience on this job.

Valuation of Equipment for Costing Purposes

Many printing houses have practically written off their equipment accounts and will within the next year or two face the question one of our subscribers now presents. This printer says that most of his machinery has already

been fully depreciated, and he finds no good reason for including further depreciation charges in costs.

We know that many arguments may be presented opposing the theory of charging depreciation on a machine that has already been written off. Chief among these is the fact that the Government disallows any further deductions. Consequently many are in doubt as to the procedure where machines are used beyond their depreciated life, particularly as to the advisability of or the necessity for inclusion of further depreciation in costs, it being impossible to make such a charge against the profits of subsequent years.

As we begin to think on this question, one of our first considerations is of the reserve into which all of these equipment values have passed and the necessity, to be faced now or in the future, of replacing old machines with more modern types by use of this accumulated fund. Our concern should be whether or not a sufficient amount is reserved for replacement with more modern machines, bearing in mind the facts that new machines of improved type cost considerably more and that if we stay in business we must modernize with every advance.

We do not reserve the original cost price of old machines from purely wear-and-tear considerations, for if this were the only necessity a reserve of 5 per cent, or less in many cases, would be sufficient. We do not reserve in order to replace the particular old machine with a new one of the same model, for if this were the only purpose the 5 per cent might prove to be ample.

Our reserve should cover the estimated 5 per cent wear and tear, which is calculated on a life of twenty years, plus an additional reserve for covering an unknown or contingent liability to which all investments in printing machinery are subject. This hazard to present values increases with every modern innovation and any improvement being made over old processes. This loss may confront owners of old equipment with an over-night announcement of a new device, improvement, or some revolutionary invention. If it has not already developed, experience teaches that it will, and it behooves every printer every day to make provision to meet an unknown though none the less certain loss. Such provision should be planned for the conservative and protective reasons rather than from immediate necessities, and any good business man must agree that a future liability exists, possibly in excess of the 10 per cent experience of the past. What must certainly happen in the future is forecast by what has happened in the past, and we have but to consider our present status in connection with particular machines in order to realize future probabilities.



©Keystone View Company

Miniature volume, ⅜ by ⅞ inches, produced by the Kingsport Press, Kingsport, Tennessee. This tiny but perfectly made book, bound in red leather, contains the speeches of Abraham Lincoln, including the famous Gettysburg Address. It is the property of the Brooklyn Public Library

Ten years ago you bought a press or folder or some particular machine for which you paid, let us say, $3,500. You have depreciated it until at the beginning of its eleventh year no value remains in the equipment account. You have transferred this value to the depreciation-reserve account, where it awaits the need of replacing your old machine. If you decide today to trade it in and replace it with a later model, very possibly you may receive an allowance of $1,500, notwithstanding the fact that it stands on your books at no value at all. Granting this possibility, you are confronted with paying out perhaps from $5,000 to $5,500 for the new machine, and it will take all of your reserve plus the trade-in value of the old machine to make the replacement. You cannot deny that new equipment costs appreciably more than old. What would have been your financial status had you depreciated only 5 per cent?

At this point let's suppose you elect not to buy a new model machine, but to continue the use of the old one even beyond the ten-year period. The machine enters its eleventh year with a trade-in value of $1,500, and if you do not continue to add to your $3,500 depreciation reserve during the remaining life of this machine its residual value gradually diminishes until at the end of fifteen or twenty years you are left with a valueless machine and only a $3,500 reserve accumulated during the first ten years of its life. And very likely by that late date you will have used the reserve for expanding operations in current assets, the plant will be run down, and the quality of work and your financial condition will be impaired so seriously that you will be unable to finance the purchase of a new plant or buy a new-model machine at a price of $5,000 to $6,000 or more. Your problem will be to acquire a new-model machine at a probable cost of $6,000 out of a $3,500 reserve that has already been used for other than its purpose.

It might be well to remember that this element of obsolescence is always working; every passing day increases liability. Who can say what tomorrow will bring forth? Because you will be forced to modernize progressively, it is extremely unsafe to charge less than 10 per cent per annum at all times into costs or to fail to reserve a protective fund against future replacement needs.

Then, too, you might consider the demoralizing effect of employing, with an eleven-year-old machine, costs exclusive of investment considerations while your brother-printer and competitor is trying to get a legitimate price for printing on an eight-year-old machine, the cost of which is inclusive of full interest and depreciation on investment.

Some X-Ray Views of Your Actual Hour Costs

When the doctor concludes a careful physical examination and says you're as sound as a dollar, you lift your head a little higher and square your shoulders a little squarer as you leave his office. You feel as though you can face anything, and, best of all, you are inspired to do greater things.

But have you ever realized that you might get just as much satisfaction from positive and authoritative knowledge that the many different elements of your business are functioning healthfully? Isn't it just as important that you regularly examine all its elements and keep

your affairs above average in matters of cost, production, and final results?

Have you ever thought upon the condition of your individual department costs? Suppose you place each of your costs in the balances just once and see how your business departments function in comparison with averages. Then let's make an examination into any apparent variations you find.

In the U. T. A. "Ratios for Printing Management" for 1928 we find a statement of the average department costs a chargeable hour for different machines and producing centers. These are the authoritative weights or measures furnished for comparative purposes, representing facts of cost as collected from several hundred plants in different sections of the country. They were published as all-inclusive hour costs in our November issue. We will now take them up in consecutive order as they appear and give our readers an opportunity to X-ray their own compared costs in the light of elemental analysis, presenting an analysis with each future issue.

Into the left side of the balances put the U. T. A. average of $3.603 a chargeable (sold) hour, and into the right balance place your own hour cost. By way of example we will use an arbitrary figure of $4.18, which when measured by the standard reveals an excessive cost of $0.58 an hour. The cause for this abnormally high cost can only be located through analysis and comparison of the cost elements concerned.

FIRST ANALYSIS OF RATES

	U.T.A. Average	Compared Cost
Wage cost	$1.560	$1.818
Fixed-expense cost	.390	.454
Other factory expense costs	.355	.354
Machine-cast type and materials, cost	.075	.100
Total factory-expense cost	$2.380	$2.726
Commercial cost	.433	.545
Selling, stock storage and handling, packing, shipping, and delivery cost	.790	.909
Total cost a chargeable hour	$3.603	$4.180
Percentage of productive time	63.8%	55.0%

At first glance the surface facts would indicate excessive costs in all elements except factory expense, but a superficial consideration does not give a sufficiently close comparison. We must therefore make a comparison based on the standard percentage of productive time. In other words, we must find out what the compared cost elements would be at 63.8 per cent instead of 55 per cent. Taken in the above-given order the compared costs at average percentage of productive time would develop the figures shown in the second analysis.

SECOND ANALYSIS OF RATES

	Compared	U.T.A.
Wage cost	$1.567	$1.560
Fixed-expense cost	.391	.390
Other factory expense costs	.300	.355
Machine-cast type and materials	.086	.075
Total factory cost	$2.344	$2.380
General commercial cost	.470	.433
Selling, stock handling, etc.	.783	.790
Total cost a chargeable hour	$3.597	$3.603

After this adjustment and comparison the variation of $0.58 appears as one arising chiefly from a lower than average productivity, and the trouble spot is thus revealed. Elements over the standard cost total $0.056, while those under average show $0.062, the net differential being $0.006 under average.

While this example happens to compare very closely, one can readily see the value of such an analysis for locating any abnormal cost trends, X-raying the hour rate, and definitely locating causes of variations from average.

In this instance effort should be made to increase the productivity of employed labor to an average of 63.8 per cent or above. At the higher production all the labor, factory expenses, and overhead will be more economically absorbed and all cost elements will adjust to average.

Why the Cost System?

A large Ohio printing company states that on nearly $200,000 of sales last year, it netted 18 per cent profit. The firm does not compute its own hour costs, but keeps factory time and summarizes costs on all jobwork done, at arbitrary rates. A part of its production consists of large work on contract, and upon this the firm does not summarize costs of production. The company wants to know why it should compute costs and in what ways the information would prove to be useful.

While an 18 per cent net profit looks big to most of us, there are a number of plants over the country, where unusually high plant production is steadily maintained, who are returning this and even larger net profits. However, they are to be complimented on such a result, particularly since they are practically without control except for the hard work and close attention given in the matter of sales and economy.

No doubt the company's profits arise from an unusually high average of plant production, influenced and upheld by contract work which it states is monthly. We can easily see how high departmental productivities can be maintained with a steady flow of commercial jobs with which to fill gaps in production, and how regular monthly contract work, plus the in-filling jobwork, would result in uniformly high production and average low department costs. No doubt this firm's costs are considerably under average and it is getting an economically fair price for all production. This would contribute what we might term a production profit, or a differential advantage between actual low developed costs and higher used rates, which would help materially toward the 18 per cent profit.

I venture the assertion that should this company instal a standard cost-finding system embracing the accurate knowledge of all department costs—finding average costs for a year, determining accurate costs on all work produced instead of an estimated cost, and getting an analysis of a year's operations—it would still be proud of the achievement of 18 per cent net, but considerably surprised at how far short of potentialities it had actually fallen. For these, according to my guess, far exceed those of the average commercial plant, where valley production months dissipate profits of peak months, and high costs of low production months raise average annual departmental hour costs.

The cost system has demonstrated its usefulness not only to concerns which are faced with desperate financial situations, poor profits or losses, but as well to those who might be inclined to self-satisfaction. We have yet to find a single plant where an intelligent knowledge of operating facts and full comprehension of the concurrent movements of finances have not proved of most vital benefit. These benefits may be summarized in the distinction between the unprofitable and profitable jobs, unprofitable and profitable departments, the location of abnormal trends from preëstablished standards, and the progressive engagement of higher production and lowered unit costs. There are also other advantages which supplement the experience of management and make more certain the attainment of every objective and expansion of effort.

I have in mind the affairs of one printer, which when subjected to analysis revealed a business so economically dispensed and well managed that he was making a little money upon a basis of average plant productivity measured as 40 per cent of his possible or available capacity. He could have produced close to 70 per cent without additional expense, excepting added materials cost, and could he have gotten this additional business at economically reasonable rates (rates higher than those developed

at 70 per cent production) his larger volume would have netted considerably more than 18 per cent.

No doubt the officials of the first-named company are capable managers. The 18 per cent profit witnesses this fact most certainly. They could be better managers if in possession of all the facts of their business. Do they know from what source this 18 per cent profit arises? Is it all profit from rate differentials, or only a part, and how much of it is contributed by differences between actual cost and the higher than cost rates used? How much of this profit could be considered as sales profit, that is, what part of it is the difference between the cost used and selling price?

After all we should measure results by reasonable expectancies, by the demands placed upon us. The demand here might from necessity of assets and operating possibilities be far in excess of 18 per cent. How can we tell what they are and how to attain them without intelligent guidance? Will this induce the firm to put in a cost system?

San Francisco's First Press Still in Existence

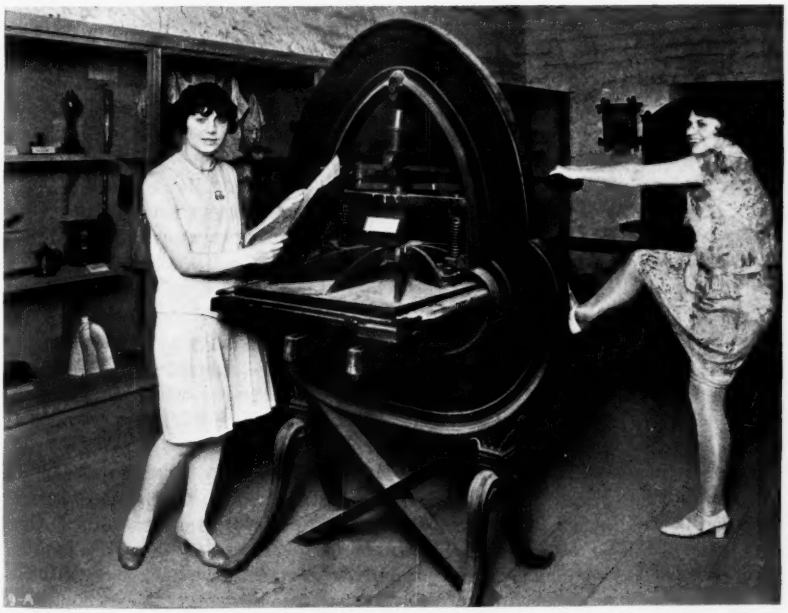
By C. W. GEIGER

San Francisco has literally seen a mighty industry grow from a single acorn. Printing, San Francisco's largest manufacturing industry, started with a single Acorn press (made by R. Hoe & Company) brought around Cape Horn by the clipper *Brooklyn* in August, of 1846. That very press now stands in Sutter's Fort Museum, Sacramento.

This first press set up in San Francisco was a clumsy, primitive affair, deriving its name from the acorn-like shape of its heavy iron frame. It was worked by hand. Yet, crude as it was, it served to print San Francisco's first newspaper, the *Star,* and to start the foundation of a printing and publishing industry which today turns out a yearly product of over $52,000,000.

By 1847 there were two papers in San Francisco—the *Star* and the *Californian,* and between them they served a city population of 459. Then came the cry of "Gold!" From April to December, 1849, seven hundred shiploads of gold-seekers arrived at San Francisco. Within four years twenty papers were being published in the city, and most of the publishers were also job printers.

Since that period the development of the printing industry has paralleled the city's growth in population. Today San Francisco has a yearly production of printing which is said to outvalue that of the next largest industry, coffee and spices, by $21,000,000.



Angelino Dano and Agnes Jensen operating what is claimed to be the first printing press used in San Francisco. It now stands in the Sutter's Fort Museum, Sacramento

History of Prominent Ink Concern Presented in Philadelphia Publication

WHILE the prophet might be without renown in his own country in most instances, Philadelphia is apparently not one of those countries. The November issue of *The Girard Letter,* the house publication of the internationally known Girard Trust Company, Philadelphia, contains a long article on the history of that leading inkmaking firm, Charles Eneu Johnson & Company. Interesting facts in this article amply warrant quoting of the more important sections.

Benjamin Franklin prepared the ink for his famous "Poor Richard's Almanac"; Christopher Saur mixed his own to produce the first modern-language Bible in the Colonies.

Today the successors of both Franklin and Saur buy from inkmakers that fundamental of the printing and publishing crafts. Nowhere in America does the printer labor, as once he did, with lampblack and oil and muller stone to produce this essential to the "art preservative of all arts." And since 1790 the firm now known as Charles Eneu Johnson & Company has supplied much of the ink with which the history, the literature, and the art of America are being perpetuated.

The original Johnson, back in 1790, found a small house a sufficiently large establishment. Now the company owns a factory covering almost a city block at Tenth and Lombard streets, Philadelphia, an up-to-date varnish and dry-color plant and an anilin-dye plant at Swanson and Ritner streets, a modern factory in Chicago covering a full city block and a carbon-black plant at Monroe, Louisiana, with nearly one thousand acres of natural-gas land.

Where the founders relied on such simple raw materials as lampblack and varnishes, today the firm searches the markets of the world for gums, rosins, pigments, compounds, "vehicles," and dyes. Carmine from the cochineal; linseed and other oils from the vegetable kingdom; fish oil, lard, and oleic acid from the animal; umber, sienna, ocher, and clays from the earth; lead, manganese, and coal-tar products from minerals; gasoline, kerosene, and petroleum from mineral oil, and, last but not least, carbon-black from natural gas—these are but a few of the ingredients that are demanded by its factories today.

Through the musty records of old Philadelphia may be traced the history of the firm, from the early days of its

founding down to the present time. The story properly begins with Jacob Johnson, printer, inkmaker, and bookseller, who flourished in the picturesque closing years of the eighteenth century. Mr. Johnson's business establishment was at 147 Market Street, and there, with an assistant named Wrigley, he made ink for his presses, as did many printers of that period. It is evident that he used only the best lampblack and oils and that he made his compounds with the same minute attention to detail which the firm demands today, for everywhere his work received high praise, and other printers sought eagerly to buy and use his inks. So excellent in fact was his product that in 1803 a committee appointed by the Philadelphia Company of Booksellers, after comparing it with both the local and imported specimens, awarded him a gold medal "of the value of fifty dollars, he having produced the best specimen of printing ink."

Despite this glowing testimonial to the qualities of his inks, Jacob Johnson continued to devote most of his attention to the publishing and selling of books. In the same issue of the Philadelphia *Repository and Weekly Register* which told of the booksellers' award, one finds advertised his special offerings of books at the Market Street store.

However, the demand for Johnson's inks grew until in 1804 it was answered by the establishment of what is said to be the earliest regular printing-ink manufacturing plant in America. This was the firm of Wrigley & Johnson, "Printing Ink and Lampblack Manufacturers," with a factory at the corner of Tenth and Lombard Streets. And that, incidentally, is the identical site where the modern factory and office building of Charles Eneu Johnson & Company rears its bulk today.

The Johnson of Wrigley & Johnson was not Jacob himself, but his nephew, whom the distinguished bookseller had schooled in his insistence on high quality of materials and careful, painstaking methods of grinding and mixing.

For ten years the partnership between these two disciples of Jacob Johnson continued. At first they mixed lampblack and oil by hand on a stone slab, then laboriously ground it with a muller. Later the increasing business demanded more advanced methods—the introduction of machinery and power. The machinery consisted of a treadmill turning a grinding device. The power was supplied by a sturdy cart horse.

Under the direction of the energetic Johnson, who, after an association of ten years, had bought out his partner, the business expanded rapidly. But it was Charles Eneu Johnson, the great-grand-nephew of the founder, who gave to the firm the name it bears today. Under him the firm entered a new and highly progressive epoch in its history.

Until this time the product of the factory had consisted chiefly of lampblack and black ink, the superior results of which, in comparison with imported materials much higher in cost, were greatly emphasized in the firm's advertising. But inkmaking had progressed comparatively little. Just as had the ancient Egyptians, Chinese, and Hindus before them, the earlier nineteenth-century manufacturers relied chiefly on lampblack, originally obtained by collecting the smoke from a lamp.

The lampblack used by early American inkmakers was a fine carbon deposit from smoke or a smoky flame. Until about 1850 the best grades were made by using a series of small chambers opening into each other, at one end of which was a furnace in which rosin or oil was burned. A chimney at the other end created a draft, and as the smoke passed through the chambers the particles were deposited according to their weight and were thus graded. This carbon was ground and mixed with oil, either by hand or by crude machinery.

Charles Eneu Johnson not only produced an improved lampblack which he had developed and patented, but he installed more modern machinery in his factory. "The subscriber," says one of his early advertisements, "would respectfully inform printers and the trade generally that, after numerous experiments and years of the closest personal application, he has at last succeeded in producing an ink which will defy competition for density of black and quickness of drying, two things which many of the printing inks of the day are entirely void of. Its drying properties are such, that some of the leading printers of this city find it unnecessary to hang up their printed work, when the paper has been slightly wet.

"By the introduction recently of his new improved patent steam mill his ink will be found to have no equal for fineness of grinding, and with the agency of his patent lampblack, he offers a black ink of greater density and cheaper than any other ink that has heretofore been made in this country."

In the early seventies the Johnson company became a pioneer in the production of carbon-black from natural gas. From this pioneer work has grown the widespread use of carbon-black, not only in manufacture of printing ink but in many other industries as well.

As a result of the growing demand for the high-grade colored inks, Charles Eneu Johnson & Company turned to the production of these and supplied the American printers with new inks which were manufactured from imported and domestic dry colors and varnishes.

As Jacob Johnson, in the early years of the nineteenth century, had won the highest award for his domestic black ink, so did Charles Eneu Johnson & Company win a similar and a greater honor, three-quarters of a century later, for its colored inks. At the Centennial Exposition held in Philadelphia in the year 1876, in competition with inks produced in England, France, and Germany, the Philadelphia firm received an award for superior quality and great variety of its colored inks and "especially the glossy jet black."

In the decade between 1890 and 1900 a great change took place in the construction and operation of newspaper presses, presenting a difficult problem to the ink manufacturer to compound an ink that would adapt itself to the giant presses being installed by large newspapers. William E. Weber, who had entered the firm in 1873 and devoted himself to the research and production problems, developed and marketed successfully a fine, dense black newspaper ink specially adapted to the high-speed newspaper presses.

With the growth of the colored-ink industry, however, sources of supply of raw materials became a matter of serious consideration. Finally, during 1893, after repeated experiments, the company began to manufacture many of its own dry pigments and lakes. The lake colors produced from anilin dyes contributed largely to the successful developments of the present-day trichromatic and four-color processes of printing.

Research from 1904 onward resulted in the production of many improved dry colors. It also made possible, during the critical war period of 1917 (when anilin dyes were unobtainable), the establishment of a plant for the manufacture of anilin dyes, which supplied not only the company's own needs but also a surplus for which there was a ready market.

For nearly 140 years has the Johnson firm served printers of America. During all that time the growth and expansion of the business have kept pace with the growth and development of the nation. The little shop of 1790 has become a large corporation with many branches.

NEWSPAPER WORK

By G. L. CASWELL

Publishers desiring criticism of their papers or mention of rate cards, carrier systems, subscription plans, etc., are urged to write Mr. Caswell in care of this magazine. Newspapers are not criticized by letter

How to Build a List

One of our readers asks for a plan for building and holding circulation on a county-seat weekly newspaper. Our readers have many times had occasion to read suggestions and plans along this line in this department, which makes it seem undesirable to go over the matter again. But, our experience and judgment dictate that the best plan of securing circulation on a county-seat weekly, or any other newspaper, is first to make a good newspaper and then sell it.

We have never been impressed with the permanent value of a so-called "circulation contest," "a subscription campaign," etc., put on by outside parties for profit only. But we do have many instances and plenty of evidence that real honest-to-goodness subscription solicitors can and will get out in the field and sell an equal number of subscriptions at much less cost.

The experience of a publisher of a non-county-seat newspaper in a town of 1,400 population, who has practically a cash-in-advance list of 3,700 at $2.00 a year, cannot be denied. He got them by personal hard work, spending two days the latter part of each week out among his prospects and selling the paper on its merits. True, it may be that he had to meet some obstacles with special offers—with free copies for a month or two till subscriptions to other papers ran out, till the crops were harvested, or till some stock was sold—and all that. But the fact remains that he did sell his paper, week by week, and year by year, till he accomplished what has now become almost a national record.

We have the example of another publisher—owning a tri-weekly county-seat paper—who kept his circulation at the 3,400 mark with the price of $3.00 a year, and did it all with solicitors and with few if any premiums. This in a strictly agricultural field, and with no large cities to help make up quantities. It can be accomplished, but it demands a steady, persistent effort.

A right good and progressive county-seat weekly can usually afford to have a field representative working the year around. There are men and women available right in the local field—the town itself—who will make it their primary business to travel and solicit for the weekly newspaper in a good field. Salary and expense account must be arranged, but again—it can be done, and profitably. A useful premium of some kind might help the selling argument somewhat, especially if breaking into a new field. But experience dictates that it is not essential as a weekly and yearly proposition where a newspaper is taken by its readers for 100 per cent value and in a spirit of friendliness.

"Where can I get a good solicitor?" That is the question that usually follows. It has been proved many times that you can get one right in your own town or field—a man or woman who wants the job, and has acquaintance, friends, and prestige that no outsider can offer. Such prospects are not always good sales people, and if not they will soon quit the game, while the search may be continued until the right one to do a good job has been found.

What a Difference!

When a plumber makes a mistake, he charges double for it. When a lawyer makes a mistake, it is just what he wanted, because he has a chance to try the case all over again. When the doctor makes a mistake, he buries it. When a judge makes a mistake, it becomes the law of the land. And when a preacher makes a mistake, nobody knows the difference. But when the editor makes a mistake—

GOOD NIGHT!

From the official publication of the New York City Advertising Club

Political Publicity in Pennsylvania

A very interesting editorial appeared under the heading "Who's Who in Pennsylvania" in the November 12 issue of the Philadelphia *Inquirer*. The editorial deals with political advertising, and also cites several important instances wherein newspaper advertising brought success to candidates. One paragraph reads thus: "Experienced campaigners realize that there is nothing that compares with newspaper advertising in presenting the issues to the voters, in stressing special appeals of candidates, in spiking and exploding misstatements of fact or in unmasking and branding and driving to cover unscrupulous foes guilty of malicious, damaging misrepresentations."

Printers' ink scored notable victories in some of the most exciting and sensational contests in Pennsylvania at the primaries and the recent election. The *Inquirer* gives details of several campaigns in which the candidates used the newspapers effectively. The late M. S. Quay was a firm believer in newspaper publicity and sent out tons of boilerplate to friendly newspapers—but never any pay with it. It was the old story, "Do this for the good of the party."

But, the *Inquirer* observes, things are different now. Business managers have something to say about the use of free space in their papers, and now it is "Cash with order" or "Account guaranteed by reliable advertising agency" on all political advertising matter.

There is often some hesitation on the part of newspapers, however, about taking paid political advertising that conflicts with their own editorial ideas and preferences. Within reason and decency, it seems to us that no reputable candidate should be barred from the pages of a newspaper which demands pay from any political candidate or party. To refuse to accept political advertising of any decent and lawful kind would subject the newspaper to charges of bias and coercion. The claim of unfairness substantiated against such a newspaper

would react in the minds of the people in favor of the party or candidates thus deprived of the use of newspaper space.

All those prominent and honorable Pennsylvania men mentioned by the *Inquirer* as having successfully employed newspaper publicity are undoubtedly now friends of the press, champions of publicity and the best of officials for the people and state. There is always that to be said of the candidate who is willing to employ and pay for publicity—he is ready to show his cards to the public, and afterward is compelled to stand by the bid which he has made.

Newspaper Jobshops

It is rarely that a well-managed country-newspaper shop emphasizes its commercial-printing business more than it does its newspaper. Our observation, including perhaps five hundred such shops, is that the commercial-printing business is about one-fifth of the total income of the institution. Therefore we disagree with the conclusion that one-third of the revenue of the country-newspaper business is derived from its job-printing department.

There are exceptions to all rules, of course. Because of location in a field where there are many industrial plants and insurance or other large agencies, where commercial-printing demands are above the average, there may occasionally be a newspaper and printing plant where the job end of the business ranks one-third of the total. We know of one such concern. Its commercial-printing business is enormous, and while the paper—a weekly—is rated one of the best in the country, the owner asserts that his chief revenue is from the printing end. He operates his newspaper as a job, and avers that the expense of publication makes it a problem to derive much profit from this particular item.

On the other hand, nine-tenths of the weekly newspaper businesses of the country would perish if they depended on their commercial-printing departments for any considerable part of their revenue or profits. In fact, we might go farther and say that a large proportion of these 90 per cent of weekly newspaper plants actually gain little if any profits from their commercial printing. Such departments are necessary because of the employment problem—taking up the slack when there is any between the issues of the paper, and in that way realizing a gain from the newspaper that is far and away beyond what a strictly printing business would yield them if carried on without a newspaper.

Here are some figures (not exact): A newspaper having $10,000 in printing equipment produces a semi-weekly paper. The advertising income is $21,000 annually; commercial printing, $6,000; subscriptions, $4,800. This will make a total of $31,800, of which the commercial-printing end constitutes one-fifth.

Another, a weekly, reports: Advertising, $17,000; subscriptions, $3,700; jobs, $4,600. This gives a total of $25,300, with commercial printing about one-fourth of the income, and includes printing of a smaller newspaper for a neighboring town in the job-printing calculations. A small daily is doing about $28,000 in advertising, $6,000 in a good, big, exclusive job-printing department, and $12,000 in subscriptions, for a profit of about $1,000 from the job end and several times that from the newspaper. This experience only bears out the statement that the weeklies can and do use their employes profitably in taking up the slack ends on the newspaper by working them in the job department, while this daily is too busy a shop to switch men from one department to another every little while.

Of course the question of profitable prices enters into the whole proposition. The rule is, we believe, that most good weekly-newspaper and job plants make use of a standard printing-price list and try to base all their production on that, regardless of the cost of their own labor or overhead. Very few operate a complete cost-accounting system of their own for that reason. Where they do this, provided competition has not compelled them to disregard the price lists except for estimating purposes, they should net a fair profit on the commercial work.

Oskaloosa *Herald* Completes New Publishing Plant

The Oskaloosa (Iowa) *Herald* has just completed its new plant—a most interesting and distinctive combination of traditional English architecture and modern newspaper-plant construction. Red brick, white stone, brown half timbers, and a roof of variegated coloring create an unusually artistic effect.



Attractive new plant of the Oskaloosa (Iowa) *Herald*

The first floor is occupied by the business office of this small-town daily, and also accommodates the sixteen-page Duplex tubular press and the stereotyping department. On the second floor are the offices of the display-advertising, circulation, and the editorial departments, United Press room, the general newsroom, and a committee room. The interior of the building is finished and also furnished in dark oak, with walls and ceilings done in a combination of light green and cream. Heavy linoleum is used in the office to deaden disturbing sounds, and heavy doors and plate glass also serve to keep out pressroom noise.

The first floor of the rear building is occupied by the mechanical and proofreading departments. The basement at the rear is shared by the commercial-printing department and the mailing and carrier rooms. Papers are trucked from the pressroom and chuted to the distribution department.

How the Bad Hurts the Good

We feel that there are some "country newspapers" which might better never have been published, so far as credit and progress of the country newspaper as an institution are concerned.

We are led to this conclusion by the appearance on our desk of an eastern

local newspaper that at best could only produce ridicule and criticism from all who see it. It is from exactly such examples that those interested in other and competing publications contend and try to prove that country newspapers as such are a badly printed, ineffective, and wasteful media for advertising and should be ignored.

Possibly this paper is operated by a mere boy, one who has ambitions and a little knowledge of printing, but no adequate equipment. It may be a sideline with some person interested in the development of a suburban community, as we note many "For Rent" and "For Sale" and other promotion advertisements in the issue at hand. But however it is fathered or mothered, it should be smothered, rather than to carry its weekly miasma to wither and damage the entire country-newspaper business.

Showing this sample sheet to an old printer he said, "How did anybody ever let a thing like that get out? It must be printed with the road roller and inked with mud; the ad man is about as artistic as a toad." And some other words—used by old-time printers on provocation—which are unprintable. Adding to this criticism we might say that the sheet is five columns to the page and of four pages. A syndicated feature occupies the first front-page column, and the rest of the front page is a blear of smudgy ink, miscellaneous headings, some radio stuff, an account of a game of some kind which is not named at all in the alleged story; a column of political gossip, and a predicted wedding. On the other three pages is not a local item, nor a story that cost the publisher any time or effort, while three columns are used for a story in plate.

Foolish, you say, to waste so much space telling about such a paper? Yes, but it is not so foolish when this sheet is set up as a specimen of the country-newspaper business which you may be trying to represent as a creditable and worthwhile industry, and used by enemies of the country press as an example of the newspapers in that great field.

It will be to offset such newspaper impressions that an exhibit will be prepared and shown at the next annual convention of the Advertising Federation of America to prove that our good local weekly and daily papers compare favorably with the best of the metropolitan publications, and not only present the finest of mechanical and artistic newspaper production, but from a news and advertising standpoint are much to be admired and praised.

Totals of Country-Newspaper Values

Quite recently Herman Roe, the field director for the National Editorial Association, in an address before the publishers of the Missouri Press Association at Kansas City, offered them some figures relative to the gross revenues, values, and operation costs of that class of newspapers known as "country newspapers." As a total this business presents quite an imposing figure, with $165,000,000 gross revenue annually. Total investment in these country newspapers is given as $110,000,000, or an average of $10,000 each. Their annual payroll is stated to be $98,857,000, and the annual profits earned by the publishers are computed as $16,885,000.

We do not know where Mr. Roe gets the basis for his figures, but presumably they are taken from the national newspaper survey that has been conducted through the N. E. A. for the past year. In this survey but comparatively few newspapers, of course, have been actually reported, therefore the percentages must have entered into the calculations very materially. And there can be none to dispute the figures, for this is the first time, we believe, that any real attempt has been made to get at the facts.

Country newspapers, if by that term the big county weeklies may be designated, often have an investment of $25,000 to $45,000 in plant and business. Many have circulations of from 4,000 to 6,000 each, with the most modern presses and machinery for their publication and the accompanying printing business. Then there are thousands also that have investments of but $3,000 to $7,000, so that the average thus stated may be very nearly correct. Certainly it is not overstated.

That the payrolls of these 11,000 local papers is very nearly $100,000,000 annually is also very significant. It means that an army of men and women is seriously and intelligently laboring, without union or other organization, to serve its employers and produce an honest living for the most wholesome families to be found anywhere in the world.

The estimate of profits of nearly $17,000,000 yearly may, however, be based on wholly wrong premises. Though this is not so material in the consideration of the subject of country newspapers as an industry, it is well enough to surmise that a large number of those publishers reporting failed to take into consideration the rightful interest on their investment, depreciation of their plants, and even their own wages. Not always is rent computed as an expense by those who happen to own their own buildings. We make this statement advisedly, from first-hand contact with the situation in many newspaper plants where publishers are given to the statement that they are making so much a year when in fact they are not doing so. And it is largely in the business end of the local newspaper that the publishers are more concerned, regardless of platitudes about community uplift, political and other influence, and the commanding position occupied by the press.

The average country newspaper is not making 16 per cent on its investment over all expenses. This is not stated in order to set up any disagreement with Mr. Roe. It is stated in order to excite comment on and consideration of that very important factor in the newspaper publishing business; to inspire, if you please, more purpose in creating an adequate profit in an industry that is fast dwindling in its individual units because often the owners can make more for themselves by working for someone else.

Considering Consolidations

One of our many weekly-newspaper-publisher friends recently asserted that he had bought up two other papers and consolidated them with his own, but that he would not buy any more for that purpose. His statement was rather surprising, since these consolidations had given him command of a select field with the result that he had made considerably more money and had been freed from the annoyance of somewhat unethical competition.

It is hard to satisfy a clientele that a newspaper or printing concern is not "holding them up," where the field is thus consolidated and dominated by one individual or plant. That is what this publisher has discovered, and some of the criticism has discouraged him. His sense of fairness and justice has been outraged by some of the comment directed against him and his paper, and he now wishes his enemies had a paper where they could "go to" and be hanged. He would like to fight them now, but cannot. He must stand for their biased and thoughtless charges, and, being redheaded, he just isn't built that way.

We have heard the very same idea expressed by the owner of an immense daily-newspaper business worth several million dollars, also by the owner of a daily in a town of 11,000: That sometimes they wished their critics had some other paper to go to for relief, or at least

for satisfaction in securing competitive prices, etc. Things apparently are not all sublime with the publisher who has achieved what has been perhaps a lifetime ambition—ownership of the other paper, and consolidation of his field. But this is the trend of the times, and something which will continue.

The first requirement following a consolidation of newspapers in any field is to satisfy the public that it has resulted in a better and bigger newspaper. The public expects it. And even with that demand satisfied there is often criticism where advertising and subscription rates are advanced to take care of the extra costs. A subscription list or circulation increased by 50 per cent may be a burden to the advertising department, and that can only be met by an advance in space rates. Time and again it has been proved that such advance should be made immediately after consolidation, instead of waiting for a more favorable time to "spring" it. The howl will come from the start, but the parties interested in making the noise will not be organized or ready to promote competition, as they might be after several months.

But during the first several months the consolidated newspaper may become so entrenched and strong as to eliminate the danger of competition—which has been the case in nine cases out of ten where a field has been well taken care of under the new regime. Then it is only from one person here or there that any complaint on rates or service is heard, usually because of some personal peeve or characteristic which makes the complaint entirely unavoidable.

Just glancing at the situation as a whole and its possibilities individually, we rather favor the consolidation plan to promote both business and personal success in any community. The day of consolidations is here and getting more noticeable with each passing month. The well-managed and courageous publication need fear no new competition; it should not stultify itself to pander to politicians or to selfish interests. It can command its way to success and greater influence by emphasizing fairness and candor with its readers, regardless of thoughtless criticism.

Charge More for Back Copies

A California publication, the Hanford *Daily Sentinel*, has established a higher price for back copies of that paper. The publisher believes that such back copies are of more value to the patron than current copies, and that the additional cost of keeping and preserving the extra copies warrants the additional price. The following list of prices is posted in the office, so that patrons may know the cost:

Copies for current month	$0.05
Copies for two months previous	.10
Copies for three to six months previous	.15
Copies for over six months previous	.25

More Definite Type Standards for Legal Measurements

Even to this day of progress there has been no authority, no organization, no individual that we know of to set up a standard for type measurements that can be definitely applied to legal and other matter. This department of THE INLAND PRINTER has for years been interested in securing some such action, but so far none has appeared to help straighten out a complication that is causing more or less loss and some confusion and trouble in many states.

Different state laws prescribe different standards of type measurement for legal notices. Doubtless commercial and other printers and compositors find confusion when they come to charge for production. For instance, one state law prescribes that its legal notices shall be charged for at the rate of ten cents a line, or one dollar a square of ten lines of brevier "or its equivalent in a column two and one-sixth inches in width." Nowadays most of the newspapers, at least, set their legal matter in six-point type; many of the dailies use agate, or five-point type.

How shall we get at the "equivalent"? The *Iowa Publisher*, dated May, 1929, made some tests and gave the results as follows:

> Ten lines of brevier taken from the [Publishing Laws] pamphlet make less than nine and one-half lines if set in eight-point Century Expanded. If it is set in eight-point De Vinne it makes less than nine lines. Set in eight-point Cheltenham Extra Condensed it makes less than six lines.
>
> According to the pamphlet, the equivalents in the various sizes of type made on the point system for legal measurements are as follows: Seven and one-half lines of six-point type equal ten lines of brevier; eight and one-half lines of seven-point type equal ten lines of brevier, etc.

These equivalents, it is ascertained by using the actual type described, do not result when the same matter is set in the various makes of type. Then what shall we do to set up a standard? We have many times suggested, requested, and begged for some recognized authority to declare that a certain number of ems shall contain the lower-case alphabet in a certain cast of type. From that point everything would be easy. If a certain number of ems of eight-point shall constitute a line, then its equivalent would be reached in an equal number of ems or words of any other type, whether it be nine-, ten-, fourteen-, or eighteen-point or larger type. A certain number of ems shall contain the lower-case alphabet, and when we get that standard established newspaper publishers, machine operators, the compositors for the trade, and all others working to the scale would know exactly, if they wished, what number of ems or lines should be charged for. The use of "phat" type to boost the remuneration for any particular publication or printing house would be eliminated, and the use of smaller type to save space would not depreciate the value of the matter published.

At present the "folio" of so many words would appear to be nearest to an equitable form of measurement. If so, possibly the National Editorial Association could sponsor development of that idea as standard for legal publications.

New England Papers Capitalize on Showing

New England local newspapers are making the most of the advantage given them in the report of the N. E. A. newspaper business survey of last year. The Massachusetts papers, it will be remembered, showed an average subscription price of $2.36 the year, while all New England papers showed an average of $2.33, as compared with the average for the United States of $1.88. Advertising rates were about in the same ratio—$0.31 for the United States, $0.49 for the New England states, and $0.46 for Massachusetts papers.

Comparison, therefore, of the cost of advertising production is significant—13.5 per cent for the United States, 10.5 per cent for New England newspapers, and 11.5 for the Massachusetts papers; which simply means that the average newspaper in the United States spends more money in production than do the New England papers. Taking, then, the average investment in the New England papers as $26,470 compared to the general average of $10,982 for the United States, the per cent of revenue as to investment is 141.7 for the United States generally and 140.9 in New England, with 160.2 in Massachusetts. The net-profit percentage on investment is given as 13.9 for the United States, 14.7 New England, and 17.7 Massachusetts.

The average paid circulation in the United States is 1,485, in New England 2,256, and in Massachusetts 3,925. This may be accounted for by the fact that

Massachusetts has more than double the average state population for the entire country, and the New England states have nearly double the average.

The significant thing is that all these New England newspapers should have generally a higher subscription rate than the local papers of the Middle West and many other parts of the country. One would think that with the competition of many dailies in their fields the local weeklies would be forced to a lower subscription price in order to maintain this above-average circulation.

If the analysis of newspaper conditions is to be relied upon, there are several things as disclosed in the figures given that might be and should be explained, and the last-stated observation is one of them. Another one is why the average cost of production of advertising should be heavier than that prevailing in the New England states, and commercial-printing-department costs nearly double those of New England.

Criticism Is Good If It Is Practical

Any layman, amateur, or expert may criticize a newspaper from any standpoint and find plenty of things in which improvement may be suggested, according to his ideas. But when it comes to specifying what he sees that is faulty and suggesting concrete remedies for the defects, it is a different thing.

It will be remembered that not many months ago students in a small-college journalism school were assigned the duty of criticizing certain newspapers of their state, being asked to state what they would do for improvement if they owned and published these newspapers. It may be truly said that for the most part they took their subjects seriously, gave close thought and study to the newspapers they had been assigned to criticize, and really pointed out some spots in which an expert would agree that the newspapers might be improved. They would make this change and that, employ this specialist and that, arrange for one and another piece of machinery, increase the press facilities, speed up the advertising departments, rake the field for social items and features for women, and other similar things.

But when it came to specifying how the students would make such improvements they ran up against the practical side of the proposition, where no mere theory would serve. Their idealism was then suddenly shot to pieces by one of the actual publishers present, who also agreed with the idea of shortcomings of his newspaper, gave reasons for some of them, and then asked: "How would you procure the money to make these suggested improvements? If you will tell us that, we will make some of them."

Behind almost every newspaper, and especially growing papers, there pile up additional production costs and increasing obligations to stockholders and officers. Some of the latter do not have the artistic sense that a journalism student may have, nor yet the imagination that some of the newspaper readers and critics may have. They want an income on their investment, and until that is in sight they may not be so easily influenced to idealism. With them it may be "Where will we get the extra money?" for this thing and that. "Can't changes and improvements wait till we have reduced the indebtedness a little?"

The same test may be applied to all sorts of business, of course. The genius who can make these changes and improvements and do it within the income requirements is the one whose criticism might be more effectual.

Notes From the Field

In the state of Iowa two new daily newspapers have been started during 1929—the *Journal* at Nevada, and the *Herald* at Carroll, both towns of less than five thousand population. The *Journal* was previously a tri-weekly, and the *Herald* a weekly.

Circulation-contest promoters have been in the autumn harvest fields with the local daily and weekly papers to an unusual extent recently. Giving away $3,000 worth of automobiles and 30 per cent of the receipts to collect $6,000 in cash from a legitimate local field still appeals to many publishers who might otherwise figure to save 50 per cent of the cost of such collections.

Dozens, perhaps hundreds, of local newspapers over the country have recently been appearing with four-, six-, and eight-page sections all devoted to the advertising of the Majestic radio. That corporation has pushed its advertising out into the rural sections where people use and appreciate good radios, and we are told that the result has been overwhelmingly good.

The National Board of Fire Underwriters, 85 John Street, New York City, is furnishing free to the local insurance agents in Oregon mats or electrotypes for more than a hundred different advertisements, in single-, double-, and three-column sizes. Doubtless local fire-insurance agents in any town or city might get the same service if they would run such ads in the newspapers.

Out in the midwest, where men were small boys in a new country sixty-four years ago, the Jefferson (Iowa) *Bee* publishes the picture and history of Scott Barber, who has taken and paid annually for that good weekly paper every year since it was started in 1866.

Every publication of a paper that detracts from the merit of all, and invites criticism and ridicule of a business that has grown into many millions annually, makes the road to local-newspaper preferment just so much more difficult and slower. It is the business of all good newspapers and publishers to do whatever they can to eliminate rottenness from the field and carry the idea of perfection and good journalism into the front line of progress. This cannot be done by the individual publisher; it can be done through organization and association of ideas by several.

Next year, at the annual convention of the Advertising Federation of America, there will be for the first time an exhibit of and for country newspapers. Just what that exhibit will be depends on a special committee named by President L. C. Hall of Massachusetts, and on the coöperation of the publishers themselves. There may be those among our local-newspaper-publisher readers who have had some experience along the line of exhibits to attract attention and to give credit to advertising in the local papers. We would welcome some ideas and suggestions along this line from any who may be interested. If they will send such suggestions to the editor of this department all these ideas will be presented to the committee.

By the way, local papers are coming more and more to the one open rate for all transient advertisers, local or outside. Discounts may be made on contracts requiring a certain minimum of space, but such contracts can be stated separate from the rate cards, and in most cases preferably should be. A printed rate card, and rigid adherence to the rates quoted thereon, is a first essential in getting on the preferred list of advertising agencies.

New Books for the Printer's Library

On Private Presses

And now is published a book which has promised great things and liberally fulfils those promises: Will Ransom's "Private Presses and Their Books." It is a work for every publisher, and for the many printers who find special delight in that special subject.

Those acquainted with Will Ransom, and they are many, will know the genial, unaffected manner in which this competent contribution to the writings on this subject has been handled. But a charming style detracts not a bit from the authority and thoroughness of the book. From a historical standpoint this writing stands alone, presenting as it does nearly three thousand titles printed by more than three hundred private presses.

"Private Presses and Their Books" is absolutely indispensable to those who follow that chiefly historical field. It may be secured through the book department of The Inland Printer Company at $15.15 postpaid.

On Modern Typography and Layout

Once it gets into circulation this latest book by Douglas C. McMurtrie, of the Ludlow Typograph Company, will be the topic of many an earnest debate among and between those interested in the subject to which it relates. However, the debate will center around the typography and layout of the volume itself, rather than the content. In those respects it represents quite the most daring handling of any serious book thus far published, at least in English.

The eighteen-point type in which the text is set is the Ludlow sans serif, Stellar Bold, with headings in forty-eight-point of the still blacker Ludlow Ultra Modern. The character of the type, its extremely large size in comparison with what one is accustomed to finding in books bought for study (though not so in relation to the 9½ by 12¾ inch page), very wide margins, and finally the vertical band of a dozen or more rules in red—broken for the text of the page, with which it lines up at the front margin—are features one looks for in advertising brochures and in advertisements, but not in study books.

Another departure in effect in chapter headings, title page, and other display is that of beginning words which are ordinarily capitalized with lowercase letters which, in larger size than the text, are also used instead of capitals as initials. One chapter of the book, in fact, "The Cult of Lower Case," is devoted to a discussion of this novelty.

While the handling will prove a shock to many, it creates a smashing effect and is not without a reason. The character of the types in the display specimens shown in large size, as well as their pronounced and unconventional layout features, would make the volume inconsistent and so indefensible to Mr. McMurtrie's ideas if the text were set in a roman book face.

This reviewer has persistently and long designated those intricate layouts in which black rules are inserted here and there, with and around illegible type, as unmodern. He is therefore gratified to find among the over 170 examples of display work four advertisements so handled similarly characterized.

"Here," writes Mr. McMurtrie, "is typography which is not modern at all but which employs unthinkingly and indiscriminately some black rules running in various directions, type lines turned on end, type blocks angular in form, etc., which are thought by some to be devices of modernism." Amen to that!

About 98 per cent of the examples designated by the author as good modern typography are set in the sans-serif faces, the appropriate and intelligent use of which in advertising has appealed to this reviewer as smart and impressive, also as embodying genuine modern features. In connection with the illustrations the type-mindedness of the author is regrettable, in one respect at least. There should, it seems, have been specimens illustrating the application of modern ideas in layout, specifically dynamics, with standard roman types.

And now for the text, a reversal of the usual practice and made last, logically, it seems, in this instance, because the physical book and the illustrations command attention and interest ahead of and above the text. Indeed, we feel that some of the chapters, those on layout particularly, could have been extended, and the very important idea of dynamics, as well as that of the vertical mass, gone into more thoroughly and in greater detail. Possibly Mr. McMurtrie felt that the speed at which we move nowadays, which modernism assumes to reflect—but which much that is said to be modern does not, since it definitely slows up the act of reading—would make a more extensive and detailed text also inconsistent. Chapter titles, indicating subjects discussed are as follows:

The Stranglehold of Tradition; Twentieth-Century Standards of Beauty; Rebellion in the Arts; The Philosophy of Modernism in Typography; Formalism and Dynamics; The Modern Type Design; Problems in Modern Layout; The Cult of Lower Case; Magazine and Newspaper Typography; Typography of the Modern Book; Color in Modern Typography; Illustration and Typography; Pictorial Composition; Present Work and Future Prospects.

Branding what the old-timers called "gingerbread" and what many now designate as "cockroach" typography as unmodern, and championing the cause of the sans-serif faces against the eccentric and greatly inferior cubistic types which have been like thorns in the flesh of many, "Modern Typography and Layout" should have a good influence at this time. It promotes, generally speaking, the best of the ideas that are influencing those who seek, as Mr. McMurtrie would say, to break "the stranglehold of tradition" and whose work, as much current typography bears witness, shows increasing recognition of the fact that type was made to read.

Book of Advertising Art

The "Eighth Annual of Advertising Art," comprising advertisements shown at the exhibition of the Art Directors Club in New York City, May 4 to 29, has been published. It presents nearly four hundred illustrations, half a hundred of which are shown in color, and adequately displays the latest tendencies in design and color in the field of advertising art. The book is available through The Inland Printer Company at $7.75 postpaid.

The Life of Joseph Pennell

Pennell is a name to conjure with in the world's art circles. Joseph Pennell and his work made an impress which was inevitably the picturesque reflection of his picturesque personality. And it has remained for Mrs. Pennell to record in permanent form in "The Life and Letters of Joseph Pennell" the complete life-story of that great artist.

She has done it well. From the early schooldays of that shy, sensitive boy, up through the years to manhood, she has portrayed accurately and with understanding the life of this genius. Withstanding the wifely tendency to describe Pennell as she would *like* to have had

him, she presents the letters and incidents which depict most accurately his forthright, rugged personality.

Artists will glory in these two volumes, and those with merely a liking for art subjects will find absorbing interest in this authentic narrative of Joseph Pennell's life. The pair of books may be purchased through The Inland Printer Company at $10.25 postpaid.

How Books Are Built

For the student or worker in any angle of the field of graphic arts who seeks a whole view of all processes of book manufacture, we do not hesitate to recommend "The Building of a Book," edited by Frederick H. Hitchcock. This work is a composite of chapters covering the various phases of the making of books, each chapter being written by an authority on that special subject. The book was published twenty-three years ago, but new chapters have been added and old matter rewritten according to conditions obtaining at this time.

The following subjects are discussed:

The Publisher; The Literary Agent; The Manufacturing Department; The Making of Type; Papermaking; Hand Composition and Electrotyping; Composition by Linotype; Composition by Monotype; Proofreading; Presswork; The Printing Press; Printing Ink; The Printer's Roller; Line and Halftone Plates; Color Plates; The Wax Process; Making Intaglio Plates; Printing Intaglio Plates; Lithography; The Gelatin Process; Offset Printing; The Cover Stamps; Book Cloths; Book Leathers; Leather Substitutes; The Binding; Special Bindings; Library Binding; Copyright; Advertising and Publicity; The Traveling Salesman; Selling at Wholesale; Selling by Subscription; Selecting for a Public Library.

"The Building of a Book" may be purchased at $3.15 postpaid through The Inland Printer Company.

Typographic Scoreboard

January, 1930

Subject: December 21 Issue of *Vogue*

Half- and full-page advertisements

Type Faces Employed

Bodoni	13
(Regular, 11 (M); Bold, 1 (M); Book, 1 (T))	
Futura (M)	8
(Bold, 5; Light, 3)	
Nicholas Cochin (M)	4
Kabel (M)	4
(Bold, 2; Light, 2)	
Cochin Monotype (M)	2
Caslon Old Style (T)	2
Garamond (T)	2
Cloister Old Style (T)	1
Eve (M)	1
Goudy Modern (Open) (T)	1
Scotch Roman (T)	1
Bernhard Roman (M)	1
Franklin Gothic (M)	1
Kennerley (T)	1
Granjon (T)	1
Lutetia (T)	1
Goudy Bold (T)	1

*T—traditional; **M—modernistic.

NOTE.—In addition there were six hand-lettered advertisements, of which four should be rated modernistic.

Ads set in traditional types	12
Ads set in modernistic types	33

Of the 12 advertisements credited to traditional type faces the display of 2 was set in faces considered modernistic.

Weight of Type

Ads set in light-face	19
Ads set in bold-face	21
Ads set in faces of medium tone	5
(Six hand-lettered advertisements not considered here)	

Style of Layout

Conventional	38
Moderately modernistic	11
Pronouncedly modernistic	2

Illustrations

Conventional	28
Moderately modernistic	10
Pronouncedly modernistic	10
(No illustrations in three advertisetisements)	

General Effect

Traditional	18
Moderately modernistic	25
Pronouncedly modernistic	8

The important points disclosed by this analysis are (1) the increased use of sans-serif faces, Futura, Kabel, and Franklin Gothic, and (2) the decidedly smaller number of advertisements set in traditional light-face romans, Caslon and Garamond, as compared with the analysis of *Vogue* appearing in our October issue.

A Valuable Textbook on Air Conditioning

A 110-page book entitled "Air Conditioning in Printing and Lithographic Plants" has been published by Parks-Cramer Company, of 572 Main Street, Fitchburg, Massachusetts. This text has been attractively laid out and printed by the Davis Press, of Worcester, and is a commendable specimen of first-class bookwork. But more important than the character of its printing is the fundamental information presented on the subject of air conditioning indicated by these chapter headings:

Purpose of Air Conditioning; Properties of Paper as Affected by Atmospheric Conditions; Atmospheric Conditions in the Pressroom; Atmospheric Conditions in the Storeroom; Atmospheric Conditions in the Bindery; Cooperation Needed Between Paper Manufacturer, Wholesaler, and Printer; Fundamentals Relating to Humidity; Instruments for Measuring and Recording Conditions; How Weather Affects the Indoor Atmosphere; Health and Comfort as Affected by Atmospheric Conditions; Air-Conditioning Apparatus; Automatic Humidity Regulation.

The book is liberally illustrated with views of printing and lithographing plants which show Parks-Cramer equipment in use, and with reproductions of the various pieces of equipment. It will be wanted by every plant owner or executive who has not already taken definite steps to provide air-conditioning and humidifying equipment. A copy of "Air Conditioning in Printing and Lithographic Plants" will be sent by Parks-Cramer Company upon request to the above-given address, if you use your company's letterhead.

Unusual Book Produced by the American Book Bindery

"Correspondence of Aaron Burr and His Daughter Theodosia," published by Covici-Friede, Incorporated, was meant to be, and actually is, an example of the high degree of quality now attainable in the printing and binding industries. The booklet was printed by The Stratford Press, New York City, and bound by the American Book Bindery, Incorporated, an associated concern.

The binding of this job is in a pleasing flowered pattern, with backbone in light-colored linen and title stamped in gold. Cream-toned book paper of fine quality, liberal and properly proportioned margins, and a legible, pleasing type face combine in a finished product which is inviting and easy to read. Altogether this book is a distinct compliment to its printers and binders.

The Business Review for December

After a "spree" which lasted more than eighteen months, business, still suffering from the ensuing "headache," is nevertheless striving to pull itself together.

The conferences which the President held in Washington with outstanding leaders in major fields of economic activity have gone far toward allaying fear for the future, as well as having a more stabilizing effect on the present business conditions.

Retail trade, stimulated by Christmas shopping, has had a brisk session—equal to if not slightly better than last year, if indications of early buying may be taken as a guide. The reported gross sales of twenty-three chain-store organizations, selling a general line of merchandise, showed an increase of 19.6 per cent for the first eleven months of 1929 over the same period of 1928.

The year just closing has been exceptional from the standpoint of employment. Regardless of the yodeling of the "Calamity Janes," indications are that more workers have been employed in the manufacturing industries throughout the country so far this year than in any corresponding period since 1926.

The status of the farmer has undergone some improvement. Although crop yields in most instances have been lower than last year, prices have generally maintained a higher level.

The stagnant condition of the construction industry, together with the falling off in automobile production, has brought about a "mark-time" period in the steel industry. Heavy buying by the railroads, reports of new models being planned by many of the automobile organizations, and the hoped-for pick-up in building operations, throw a somewhat cheerful light on steel's future.

While these key industries have been "resting," other and more constructive influences have been taking place. All classes of money rates are now below the corresponding period of 1928. This decline in money rates, coming so quickly on the heels of the stock-market panic, is one of the most constructive factors in the present business and industrial situation. This speedy adjustment immediately indicated that there was no real credit strain. As in other periods of distress—1903, 1907, and 1921—when the trend of interest rates turned downward, it was held as a signal that the worst period was over.

And so the United States goes into 1930 without any collapse of commodity prices; without any heavy inventory problems; without any breakdown in our banking system; without any large degree of unemployment, or serious decrease in purchasing power, and without any colossal business failures. The great corporations of this country are considered in splendid shape financially and as regards manufacturing efficiency and skill of management.

It is to be expected, however, that a moderate recession of business will continue through the balance of the winter and early spring. Following this curtailment, industrial activity should again move forward in order to provide for the needs of 120,000,000 of our people.

And what does all this mean to the printer? It means just this—that when industry and trade are doing well, the printer will also get his share of business. So closely are we all bound together that when prosperity comes to one line of activity the good effect is felt more or less throughout all the business enterprises, including printing.

What's New in Equipment This Month

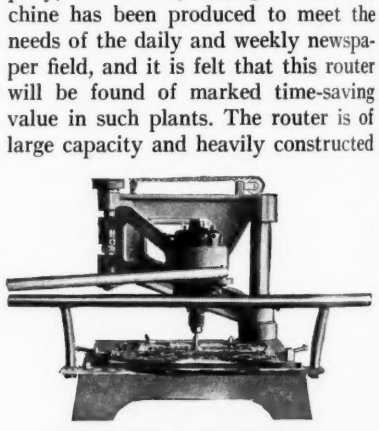
A New circular saw sharpener for electrotype and stereotype saws has just been placed on the market by Samuel C. Rogers & Company, Buffalo, New York. This machine, known as No. 4, has five new features: a ball-bearing grinding-wheel spindle; metal cabinet enclosing all working parts; automatic jointing device for keeping sawteeth in alignment and the saw round and true; positive adjustments for maintaining same degree of bevel for entire length of the grinding; and the sharpener is full automatic for saws with bevel-faced teeth up to 40 degrees bevel and for rip-saws. The sharpener's capacity is for saws from 3 to 30 inches in diameter with teeth from 10 points to the inch. Grinding speed is at a rate of from 30 to 40 teeth a minute, depending upon size of teeth. The sharpener can be furnished for belt drive with tight or loose pulleys, or with ⅓ horse-power single-phase motor to operate on light current. Three saw-gumming wheels 6 inches in diameter are furnished with each machine. Floor space occupied is 20 by 20 inches, and the sharpener stands 30 inches high.



Rogers Circular Saw Sharpener

A Microscope for papermakers has been developed and marketed by the Bausch & Lomb Optical Company, of Rochester, New York. This new product is a special type of microscope and photomicrographic apparatus for examining and photographing paper surfaces and other opaque materials. The microscope shows the size, length, position, and arrangement of the fibers, and thus presents all information needed to indicate the paper's strength, smoothness, and printing and folding qualities. A graduated scale on the illuminating device allows the user to record the angle of illumination used in photographing a specimen, and thus enables him to duplicate light conditions when making comparisons with other specimens.

The Multiform radial router and type-high machine is now being put on the market by the J. A. Richards Company, Kalamazoo, Michigan. This machine has been produced to meet the needs of the daily and weekly newspaper field, and it is felt that this router will be found of marked time-saving value in such plants. The router is of large capacity and heavily constructed to withstand the demand of the hardest kind of service. It is built in both bench and pedestal models. Further information may be had from the company.



New Multiform Radial Router

The Skid-Em-On paper-handling trucks, in models to serve various shop conditions most effectively, are made by the Central Machine Works, 437 South

Senate Avenue, Indianapolis, Indiana. The side-loading models are adapted to plants having narrow passageways and doors, the rolls of paper being carried with ends forward. End-loading models, built for use where space is not limited, carry the rolls with the width to the front. An ingenious device on the end-loaders furnishes a skid for the roll and then serves as a cradle to hold the roll in place while it is being moved. Both end-loaders and side-loaders are available in capacities ranging from 2,500 to 6,000 pounds. Additional information may be obtained by addressing the company.

THE INTERNATIONAL DAMPENING DEVICE, which is being marketed by the International Press Cleaner and Manufacturing Company, 1265 West Second Street, Cleveland, has been developed to serve the need of lithographers for an accurate control of the water supply for plates. The device consists of a brass trough the length of the water pan on the press. On this trough are mounted adjustable wicks 1 inch wide, one end being immersed in the acid water in the trough and the opposite end contacting with the upper part of the water roller. The water in the trough is maintained at constant level by means of a pump for filling and a drain for the overflow, this excess returning to the reservoir tank. Wicks are individually regulated, and the pressman has perfect control of the water supply for every point on the job. Regulation is handled on the basis of the number of drops a minute, and a wick can be regulated to give from 100 drops a minute down to none. All metal parts of the device are constructed of brass or similarly non-corrosive materials to avoid harmful effects from the acid water. Additional facts on this device may be secured from the company.

A Remarkable Specimen of Good Advertising

The John P. Smith Company, Rochester, New York, has printed a booklet for the Bausch & Lomb Optical Company of conspicuous quality and of most unusual advertising value. This piece was printed to advertise the new papermakers' microscope, a special product now being manufactured by the Bausch & Lomb organization.

While most of the job was handled in the conventional manner, a number of the booklets were individualized to an unusual degree. Each separate booklet was enclosed in a cover manufactured by the papermaker to which that booklet was to be addressed. Then, in a 2⅜-inch circle which was an integral part of the effectively simple modern cover design, was shown a microphotograph of this particular cover stock as it appeared through the B. & L. papermakers' microscope advertised in the text pages. The heading read, "The Papermakers' Microscope: A Booklet Prepared for the Jones Paper Company"; and a line opposite the photomicrograph announced, "This Is Your Cover Stock." The paper-company executive would not be human who—receiving a booklet thus individually prepared with his company's cover stock and its photomicrograph, with the firm name carefully imprinted thereon—would resist looking at and reading the inside pages. This is the soundest kind of advertising, for it appeals to one's vanity and curiosity.

Printers who seek to account for the steady growth of such firms as the John P. Smith Company will find their answer in top-notch printing such as the piece that is described here.

J. R. Riddell's Impressions of a Visit to America

By STEPHEN HENRY HORGAN

PRINCIPAL J. R. RIDDELL, of the London School of Printing, who has been investigating printing methods in the United States, on his return gave a talk before the London Master Printers' Association under the title of "Impressions of My Recent Visit to America." It was a very fair summary of printing conditions here. Mr. Riddell had traveled 12,000 miles, visited 24 cities, called on 240 schools and plants, and given 24 talks. Some of the contrasts between American and English conditions may be summarized thus:

It surprised Mr. Riddell to find that the Typothetae did not deal with labor troubles. The so-called "hustle" here appeared to him more like restlessness. Production in the United States is 25 per cent higher than in England. The layout of American plants and building of machinery are in the hands of engineers; and they are working on the elimination of makeready by precision in the presses, and are insisting that all printing plates be mounted on metal bases. Every workman must be in his place ready for work at the starting time, and does not stop work until the whistle blows. This in contrast with the British workman, "who is all washed up hiding behind the door waiting for the bell to ring, so he can rush out." The employer is on the job at the same time as the employe. In going through the shop he addresses the men as "Bill" and "Jim" and they call him "Boss." (Caste prevents this familiarity in England.)

Cleanliness, floods of light, and lots of space around the machines are noticeable everywhere. The aim is speed; presses must print 4,000 to 5,000 impressions an hour. Through increased use of rotary presses they sacrifice the quality the flat press can give. Mr. Riddell saw a newspaper press in operation with 60,000 copies an hour coming from the folder. "If one stood near an ink font on this press he would be sprayed with ink. . . . English lads who go to America will have to take off their coats and go to work; it is no place for slackers or for the workman who is afraid to speed up because he may keep some brother-workman out of a job." He found 12,000 printing schools in the United States and Canada "run in the most extravagant manner. . . A boy goes to one of these schools for a year and next year is appointed an instructor in printing." He said that America is now keen on research for the printing trades, and he referred to the valuable work Public Printer Carter is doing.

After the conclusion of Mr. Riddell's address he was asked how he accounted for the 25 per cent greater production on our side of the water. Mr. Riddell finally satisfied most of his questioners by explaining that it was due to greater plant efficiency throughout the plants: air conditioning, which stopped delays by changing humidity; up-to-the-minute machinery, "while some of us here are using the presses our grandfathers had." The American workman is proud of his job and his production, feeling that his prosperity depends on that of his employer. Mr. Riddell's audience apparently was agreed that it would be impossible for the British workman to start and stop work on time, or to speed up production; and, as for the boss becoming familiar with his employes, that would destroy all British tradition.

In the list of American master printers that Mr. Riddell praised highly were the names of William E. Rudge; Horace Carr; Porter Garnett, of Pittsburgh; D. B. Updyke, Boston; Norman T. A. Munder, of Baltimore, and the Pynson Printers, of New York City.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this head. Items should reach us by the tenth of the month

Keller Chosen for Important Hoover Committee

George R. Keller, president of the United Typothetae of America, has been appointed a member of the special committee which is to assist in promulgating President Hoover's program for the stabilization of industry. Mr. Keller is one of the three committee members representing the printing and publishing field, the others being Roy Howard, of the Scripps-Howard Newspaper Company, and A. C. Pearson, of the United Publishers Corporation. It is expected that through Mr. Keller's activities on this committee the U. T. A. will play an important part in this constructive effort to continue the reign of prosperity.

Continental Issues Interesting Type-Specimen Book

The "Specimen Book of Continental Types," published by the Continental Typefounders Association, Incorporated, 216 East 45th Street, New York City, is a distinctive and valuable type-specimen book. The introduction states that foreign typefounders (like American typefounders) manage to bring out many ordinary type faces and only a few that are important for their distinction and beauty, and that the Continental book offers a careful selection of these finer type faces. As the type faces shown include the products of typefoundries in England, France, Spain, Holland, Germany, and Italy, that idea of a selection of the best may merit thought.

This much is certain: Printers and advertising typographers with an eye to the future want to know what foreign typefoundries have to offer; they cannot afford not to know. And for that reason they will want the Continental's specimen book. Metropolis, Gloria, Kabel, Eve, Neuland, Narcissus—these are some of the faces shown; and the advertising typographer or printer who is not familiar with these types may be passing up something he could use to advantage. The price of the Continental book is $2.00, but the company says that it is being sent without charge to master printers. If you are interested, address a letter to the company requesting a copy of this helpful book.

W. H. Tripp, West Point Printing Division Chief, Retires

William H. Tripp, chief of the Printing Division, United States Military Academy, West Point, New York, is to retire from that position on February 1, 1930, in accordance with the provisions of the retirement law. In October of 1885 Mr. Tripp took charge of the West Point printing plant, which then was equipped with one 8 by 10 foot-power press and a few fonts of type and used the services of two soldier-printers. He has held the same position for more than forty-four years, and has seen the tiny plant develop into a real shop operating with a staff of eighteen men and equipped with one monotype and two linotype machines, five job presses, two Miehle cylinder presses, a Vandercook proof press, and a complete bindery.



WILLIAM H. TRIPP

Baumgarth Merges With Hardy Concern, of South Bend

The John Baumgarth Company, Chicago, manufacturer of art calendars and greeting cards, has effected a merger with the L. P. Hardy Company, commercial-printing concern of South Bend, Indiana. L. P. Hardy, president of the South Bend company, and Alfred E. Beyrer, vice-president, have been made directors of the Baumgarth concern, and John Baumgarth, the president of his organization, has been appointed vice-president of the Hardy company.

The respective fields of these concerns do not overlap, and each firm will maintain its present identity and continue operations as before. The John Baumgarth Company has practically completed the construction of a new plant in the southwest section of South Bend, and plans to move its business from Chicago and take occupancy early in January, and the L. P. Hardy Company will also move to this modern plant.

Both concerns have made remarkable records in their lines of activity. The Hardy company, organized thirty years ago, has become one of the most prominent printing and lithographing establishments in this section of the United States. The Baumgarth concern, which is twenty years old, is a national leader in the field of advertising specialties.

Dismantle Columbia Plant

The plant of the Columbia Colortype Company, Chicago, which recently announced its intention of going out of business, is almost entirely dismantled, most of the equipment having been purchased by local printers. The concern was organized about thirty years ago, and many of the employes have remained with the firm from its start down to its recent suspension of business.

Curtis Announces Philadelphia's Plan for Franklin Memorial

Cyrus H. K. Curtis, president of the Benjamin Franklin Memorial, Incorporated, on December 5 announced the

details regarding the $5,000,000 Franklin Memorial Building, to be erected on the Parkway in Philadelphia. The structure is to be a combined museum and memorial, somewhat in the manner of Munich's Deutsches Museum. It is to contain a graphic-arts museum, a museum displaying various industrial developments, a Franklin memorial room, a planetarium, a library, and also the headquarters for the Franklin Institute. In the graphic-arts museum Franklin's printshop will be reproduced to correspond as closely as possible with its appearance two centuries ago.

The city of Philadelphia has contributed as a site for the building a piece of ground 350 feet square and located between Twenty-first and Twenty-second streets. The sponsors hope to be able to start work on the Franklin Memorial Building in the spring of 1930.

Supplymen Discuss Obsolescence at Chicago Guild Meeting

The topic of discussion at the December 6 meeting of the Printers Supplymen's Guild of Chicago concerned the measuring of obsolescence in equipment. The principal speaker was G. D. Crain, publisher of *Class and Industrial Marketing*. He discussed the handling of this problem in other industries, and stated that there is a definite trend in favor of charging off a certain percentage annually for obsolescence, plus another percentage for depreciation. In the discussion which followed this address it was stated that a manufacturer of paper-cutting machines figures about twenty years as a standard period when making allowance for obsolescence.

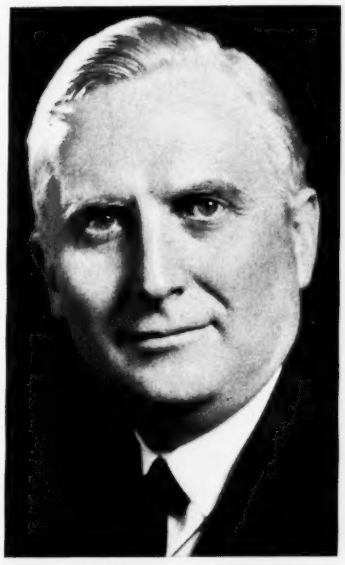
International Officials Hold Meeting at St. Louis

The board of governors of the International Association of Printing House Craftsmen met at St. Louis late in November, every member of the official international family being on hand for the event. On the evening of the first day they were guests at a meeting of the St. Louis Club of Printing House Craftsmen, over two hundred of the Craftsmen being present. The speaker of the evening was J. L. Frazier, editor of THE INLAND PRINTER, who discussed changing styles in typography and illustrated his message with examples of the type styles he described.

International President P. H. O'Keefe has appointed George H. Glaeser, secretary of the Detroit club, district representative of the Michigan-Ohio district.

Salesmen's Compensation Is Discussed by Federation

The Master Printers Federation of Chicago at its November meeting took up the subject of salesmen's compensation, and many important facts were brought out before the session had adjourned. A number of well qualified speakers presented the advantages of the compensation methods they favored,



HOMER J. BUCKLEY

and their arguments seemed to support the thought that any standardization of salesmen's compensation might prove a most difficult if not an impossible project. President Regensteiner appointed a committee to canvass the situation and report concerning a standardized plan for payment of salaries and commissions on a sliding-scale basis. The meeting was concluded with a most delightful address by Homer J. Buckley, president of the Buckley-Dement Company, Chicago, who described his experiences during his recent trip to the Berlin advertising convention.

Boston Chosen as 1930 U. T. A. Convention City

The executive officers of the United Typothetae of America have selected Boston as the 1930 convention city. Although this choice is tentative until ratified by the board of directors, meeting in January, it is practically certain that the selection will be approved.

Death of James Logan

James Logan, president of the United States Envelope Company, died at Worcester, Massachusetts, on November 30 at the age of seventy-seven years. For twenty-five years he had served as vice-president and general manager of this company, and had held the office of president for the last seven years. He was mayor of Worcester for four years.

Mr. Logan was a man of wide achievements. He had lectured on business topics at Amherst, Dartmouth, Harvard, Wellesley, and Worcester Polytechnic Institute. He was author of a book on the history of the envelope industry, and had contributed many articles to magazines. He was a trustee of Worcester Polytechnic Institute, a director of the State Mutual Life Insurance Company, holder of the Henry Price Medal in the Masonic order, and a member of many clubs and other organizations of Worcester. During the World War Mr. Logan served on the executive committee of the National War Work Council of the Y. M. C. A., and as trustee of funds at the end of the war. In 1919 he was a member of President Wilson's Industrial Conference Commission, and in 1922 Mr. Logan represented the paper trade on Secretary Hoover's Advisory Committee on Foreign Commerce.

Quality Art Novelty Company to Move to Larger Quarters

On February 1 the Quality Art Novelty Company, Incorporated, and all its subsidiaries, the Perfection Art Company, Incorporated, and Newman Publishing Corporation, now occupying the four floors at 18 West Eighteenth Street, New York City, will move into larger quarters at Thompson Avenue and Orton and Manley streets, in the Queensborough Plaza section of Long Island City. The new quarters provide 65,000 square feet of space in a modern fireproof building, allowing plenty of room for well arranged facilities to expedite the handling of the concern's rapidly growing volume of business.

As the plant is being moved to Long Island City, the company plans to establish a New York City salesroom at a convenient central location for the accommodation of buyers.

Wanner Company Buys Plant of Powers-Tyson Company

Announcement is made that the Wanner Company, of 714 South Dearborn Street, Chicago, has purchased the plant of the Powers-Tyson Printing Company, of Grand Rapids, Michigan. The Wanner Company immediately used the plant for a working demonstration of machines sold by the company.

Chicago Prices Increased

As a result of the Chicago union compositors' wage increase, new estimating schedules have been drawn up by trade compositors to take effect on January 1. These schedules show higher hour rates on composition, some of the important changes effected being as follows:

Kind of Work	Formerly	New rate
Hand composition	$4.00	$4.20
Lino. timework	5.00	5.40
Mono. timework	6.50	7.00
Ludlow work	5.00	5.40

The minimum charge on monotype or linotype work, formerly based on 1,000 ems or less, is now figured on the basis of 500 ems or less. The minimum charge on linotype matter is $2.00 for any size; on monotype work it is $2.50 for straight matter and $3.00 for tabular matter. Complete rates for other quantities of machine composition are as follows:

LINOTYPE Ems	Six-point or smaller	Eight-point or larger
500 or less....Minimum	$2.00	$2.00
500 to 1,000....Minimum	3.00	3.00
1,100 to 2,000....Minimum	4.00	4.00
2,100 to 3,000....Minimum	5.00	5.00
3,100 to 4,000....Minimum	6.00	6.00
4,100 to 5,000....Minimum	7.00	7.00
5,100 to 15,000....Per M	1.30	1.40
15,100 to 30,000....Per M	1.25	1.35
30,100 to 50,000....Per M	1.15	1.25
Over 50,000....Per M	1.10	1.20

MONOTYPE Ems	Straight matter	Tabular matter
500 or less....Minimum	$2.50	$3.00
500 to 1,000....Minimum	3.50	4.00
1,100 to 2,000....Minimum	5.25	6.00
2,100 to 3,000....Minimum	7.00	8.00
3,100 to 4,000....Minimum	8.75	10.00
4,100 to 5,000....Minimum	10.50	12.00
5,100 to 15,000....Per M	2.10	2.40
15,000 to 30,000....Per M	2.00	2.30
30,100 to 50,000....Per M	1.90	2.20
Over 50,000....Per M	1.80	2.10

Baltimore Printing School Has Lithographic Department

The Ottmar Mergenthaler School of Printing, Baltimore, has appointed M. B. Lohmaier, of Rochester, to be the instructor in its new department of lithography. The lithographic department, like the school itself, has been established through the combined efforts of Baltimore employers and public-school officials. Students are to be carefully selected for this department, and will be sent out into the field thoroughly prepared to do first-class work.

Death of Edwin S. Osgood

Edwin S. Osgood, founder of the Osgood Company, Chicago photoengraving concern, died on November 28 at his home in Oak Park, Illinois, at the age of eighty-seven years. About forty-one years ago he established the Garden City Electrotype Company in Chicago, and two years later added a photoengraving department and adopted the present company name. His passing is mourned by a wide circle of friends in the graphic-arts industries.

U. T. A. Asks Members' Help on Press Production Records

The U. T. A. Department of Production Management is gathering statistics to show production records for high-speed presses, and is now seeking actual production figures on Simplex, Horizontal, McCain, and No. 1 Kelly presses. Typothetae members who operate these kinds of presses are asked to set aside specimen sheets from each form handled, fill in a production-data label that will be furnished by the department, and send the label and specimens to the U. T. A. headquarters at Washington.

New York Employers and Unions to Survey Automatic Machines

A constructive plan is to be followed in regard to the new contracts signed or about to be signed by New York City employing printers and the New York Printing Pressmen's Unions Nos. 23 and 51 and the Paper Handlers' and Sheet Straighteners' Union, the employers being represented by the Printers' League Section of the New York Employing Printers Association.

The project is known as the Joint Commission Plan and Survey. On the Joint Commission the unions are to be represented by the Joint Conference Committees now operating for the various unions, and the employing printers will have a delegation of five members. This commission, the voting power of which will be equally divided between printers and union representatives, will conduct an automatic-machine survey in plants in New York City.

The objectives of this survey are: (1) To grade the sizes of the automatic machines in use, with nature of attachments and the number of men required for their operation; (2) to determine the number of men affected by any needed change; (3) to ascertain how the industry could absorb the men so affected, and develop a plan for such absorption; and (4) to submit a report of findings within six months from the date of the agreement. Where approval is given to measures these are to be included as new sections in existing contracts. Where an agreement cannot be reached within two months the points are to be submitted to an arbitration board for decision.

Club of Printing House Craftsmen Organized in Winnipeg

On December 12 the Winnipeg (Can.) Club of Printing House Craftsmen was organized by executives of the Winnipeg printing and publishing plants. Officers elected are as follows: president, M. W. M. McElheran; vice-president, E. R. Tenant; secretary-treasurer, W. D. McLaren, and assistant secretary, William Cave. The organization is submitting application for a charter with a total of thirty-eight charter members.

Miller Company Repeats Press Classes for Operators

The classes for pressmen and operators conducted by the Miller Printing Machinery Company in Philadelphia last year proved so successful that the classes are again being carried on this winter. Two of the classes are being instructed in operation of the 20 by 26 Miller Simplex and the 13 by 20 Miller High Speed, and one class is being instructed in the operation of the 11 by 17 Miller Master Speed. These courses, which are given without charge, are to be repeated starting early in January. Applicants for enrolment should write to the company at its branch office, 141 North Twelfth Street, Philadelphia, addressing the letter to Eli Zane, the chief demonstrator, or W. W. Hicks, branch manager of the Miller company.

Kelly Press School Operating at Its Full Capacity

The Kelly Press School of Instruction opened on November 25 at the St. Louis branch of the American Type Founders Company, Ninth and Walnut streets, for six weeks' intensive instruction on the operation of Kelly presses. All classes were filled to capacity, and many more applications have been received. Hence George E. Sorrell, who is conducting the classes, states that a second series of classes will be started immediately upon termination of the first series. As the new classes will probably begin early in January, application for enrolment should be made at once. Letters of application should be sent to the school at the above-given address.

M. & L. Typesetting Company Offers New Service

The M. & L. Typesetting and Electrotyping Company, 4001 Ravenswood Avenue, Chicago, is offering a new service to printers and lithographers. This service covers typography in monotype, linotype, Ludlow, and hand-set matter,

and includes the furnishing of reverse-type transfer impressions for use on the offset presses. Straight transfer, impressions, or black-on-white impressions for purposes of photographing, can be provided, and cuts or type matter can be furnished on zinc originals.

U. S. Printing and Lithographing Company Effects Merger

Announcement is made that the U. S. Printing and Lithographing Company, of Cincinnati, has completed arrangements to take over the American Lithographic Company, of New York City. The transaction, it is reported, does not include the Alco Gravure Company, the holding corporation of the American Lithographic Company. The latter organization will continue as a corporation, according to available information.

Advertising Campaign Planned on Use of Pen-Ruled Forms

Paper rulers, manufacturers of loose-leaf systems, inkmakers, and papermakers were present at a meeting held in Chicago to determine methods of promoting greater use of machine pen-ruled forms. A committee of seven members, under the chairmanship of S. F. Beatty, managing secretary of the Master Printers Federation of Chicago, was then appointed to consider the advisability of employing a collective-advertising campaign for the above-named purpose. Research work is now being conducted to discover what new markets are available, and the committee will receive a report on this work before going ahead with the proposed advertising plan.

Passing of F. F. Kenworthy

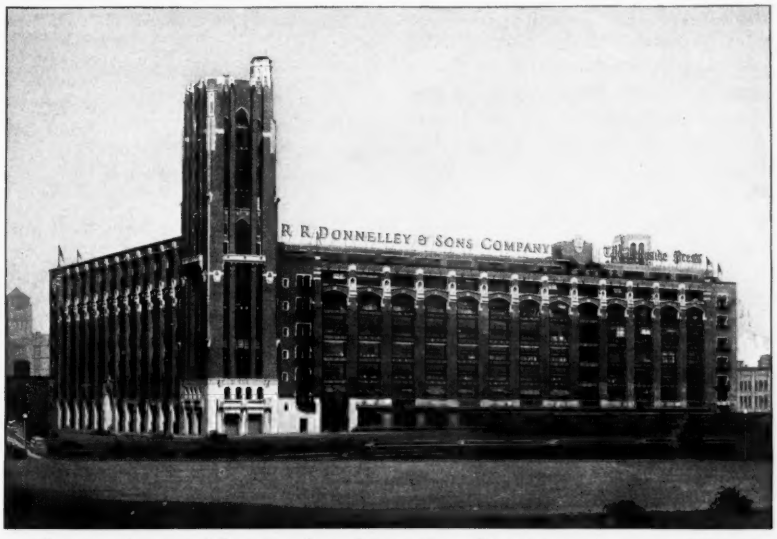
Frank F. Kenworthy, president of the Tucker-Kenworthy Company, Chicago, died at Chicago on November 24 at the age of sixty-two. He and W. T. Tucker organized their company in 1913, and since the death of Mr. Tucker a few years later Mr. Kenworthy had carried on the business. He will be succeeded as head of the Tucker-Kenworthy Company by a son, Frank F. Kenworthy, Jr.

Luminous Posters Achieved

A news item from Manchester, England, states that Robert Howarth, member of a firm of theatrical printers of that city, has discovered a luminous ink which will make posters as easy to read at night as during the day. The ink can be made in any color, and posters so printed are said to cost little more than those produced with ordinary ink.

R. R. Donnelley & Sons Company Now Located in New Plant

The huge new plant of R. R. Donnelley & Sons Company, which is located on Calumet Avenue from Twenty-first to Twenty-second streets, Chicago, has been completed, and the entire organization has been moved from the old plant at 731 Plymouth Court. The new structure, comprising eight stories and basement, contains 1,100,000 square feet of space, and is built of reinforced concrete. It is described by the Donnelley company as the largest building in the United States used by the printing industry. The plant measures 425 feet on Calumet Avenue, 380 feet on Twenty-second Street, and 250 feet on Twenty-first Street, and the tower is 220 feet in height. One notable feature of the building is the amount of glass area, which provides the ultimate degree of natural light and yet does not detract from the harmonious architectural effect of the entire structure.



The attractive new eight-story plant of R. R. Donnelley & Sons Company, Chicago

Gaskell Returns From England

C. W. Gaskell, vice-president of R. Hoe & Company, Incorporated, has returned from a trip to England. The business of the company's London office has increased enormously, and Mr. Gaskell made this trip in order to study possibilities for increasing Hoe manufacturing facilities in the London district.

Death of J. M. Thomssen

J. M. Thomssen, who for fifty-five years has been the superintendent of the Methodist Book Concern, died December 1 at Cincinnati at the age of seventy-six. He was a past president of the Ben Franklin Printing Guild, and was widely known in the field of printing and publishing. Mr. Thomssen's enrolment for classwork at the University of Cincinnati, when he was seventy-four, offers significant evidence of his energy and ambition to acquire knowledge.

Father and Son Week to Be Observed in February

The week of February 17 has been chosen as Father and Son Week for the printing industry, according to the announcement by the United Typothetae of America, which sponsors this wholesome project. The objects of this special week are: (1) To emphasize the importance of printing as a worthwhile career for young men; (2) to conserve the traditional "family spirit" of the industry; (3) to bring employers and employes together in closer fellowship; (4) to give impetus to the program of education sponsored by the U. T. A.

Typothetae groups and other organizations are encouraged to hold special meetings during this week, bringing the fathers and sons together in gatherings which go far to serve the interests of everyone present. It is hoped that plans will be initiated immediately in every community to make the Father and Son Week score in a vital way for the printing industry and its members.

Barrett-Cravens Merged With Walker and Automatic

Announcement is made that the Barrett-Cravens Company, Chicago, manufacturer of portable elevators, lift trucks

and lift-truck platforms, etc., has been merged with the Walker Vehicle Company, Chicago, and Automatic Transportation Company, Incorporated, of Buffalo, the Walker company having purchased the capital stock of the Barrett-Cravens organization. It is expected that the pooling of the experience and talent of these three concerns will have a significant influence upon the progress that is made in the lift-truck field.

The Franklin Shrine Committee Needs Your Assistance

The Benjamin Franklin Shrine Committee, which represents the concerted efforts of America's printing industry to develop and also maintain on Staten Island a worthy shrine to its patron saint, is employing a practical and reasonable plan for enlisting financial aid. Subscriptions of $15 are asked from printers, publishers, editors, advertising men, and all others affiliated with the graphic-arts activities in this country. But the contributor, aside from his satisfaction in having helped such a thoroughly commendable project, will also receive without charge a copy of John Clyde Oswald's book "Benjamin Franklin in Oil and Bronze," produced by the aquatone process by William Edwin Rudge and which was published at $10 a copy. With these two good reasons for contributing, every person should be more than glad to lend a hand in establishing this permanent memorial to Benjamin Franklin. For complete details of the project address a letter to the Benjamin Franklin Shrine Committee, 461 Eighth Avenue, New York City.

Death of Charles L. Scholl

Charles L. Scholl, president of the Scholl Printing Company, Parkersburg, Virginia, and a leading business man of that city, died at Parkersburg early in December at the age of fifty-two years. Aside from his success in the printing business, Mr. Scholl also found time to play an important part in civic and religious activities in his community. He was chosen a member of the Parkersburg Board of Education in 1918, and was president of the school commissioners in 1922. He took an active interest in the local Y. M. C. A., and was a member of Parkersburg Chamber of Commerce, Lion's Club, etc. He was also a Mason, and went far in the order. Mr. Scholl's local and state work in the interests of the Methodist Episcopal church brought him wide acquaintance and the admiration of those who noted the successful results of his work.

Chicago Craftsmen Enjoy Talk by George Ortleb

On December 17 the Chicago Club of Printing House Craftsmen gathered to honor its past presidents and another loyal Craftsman—George Ortleb, representative at large, of St. Louis. Craftsmen were out in large force for this Past Presidents' Night, as were also the past presidents themselves, and with such an outstanding leader as George Ortleb on the program nothing was lacking to provide a thoroughly enjoyable meeting. Mr. Ortleb lived up to expectations, his discussion of "This, That, and the Other Things" being an inspiration to everyone looking toward the greatest progress of the Craftsman Movement. A number of new members were taken into membership at this meeting, and altogether the session was a complete success from every possible angle.

N. E. A. Officers Laying Plans for Coöperating With A. F. A.

President Lemuel C. Hall of the National Editorial Association announces the appointment of two important committees to handle the work incident to coöperating with the Advertising Federation of America, with which N. E. A. is now affiliated. The program committee comprises E. A. Bemis, Colorado, chairman; Ole Buck, Nebraska, and Fred W. Kennedy, Washington. The committee on exhibits consists of G. L. Caswell, editor of THE INLAND PRINTER's Newspaper Work department, the chairman; Sam S. Haislet, Minnesota, and Len W. Feighner, Michigan. Each committee member is a press-association secretary. The N. E. A. commissioners to the Advertising Federation of America are: President Hall; C. A. Baumgart, publisher of *Country Newspaper Advertising*, Des Moines, Iowa, and Herman Roe, N. E. A. field director.

At the Cheyenne convention N. E. A. members voted that the association should be incorporated. In accordance with this decision articles of incorporation, signed by President Hall and Secretary Hotaling, have been filed at Lincoln, Nebraska, in accordance with the requirements of that state.

United States Envelope Company Elects W. E. Swift President

At a special meeting of the board of directors of the United States Envelope Company, held on December 18, the following officers were elected:

President, Willard E. Swift, to succeed the late James Logan, whose death is reported in this number; first vice-president and general manager, Eldon V. Johnson; third vice-president and assistant general manager, Robert L. Allison. Ernest M. Whitcomb continues as second vice-president; and William O. Day remains treasurer and was elected a member of the executive committee.

Mergenthaler Introduces Two New Sans-Serif Type Faces

Metroblack and Metrolite, two new and unusual sans-serif faces, have been made available for the linotype. These faces were designed by W. A. Dwiggins.

THIS is a specimen of 12 Point Metroblack in combination with 12 Point Metrolite

Metroblack is a face of vigorous color, and Metrolite is of lighter tone for the creation of daintier effects. Metroblack in combination with Metrolite is available in ten-, twelve-, and fourteen-point; Metroblack can also be secured in eighteen-point at present.

Death of Warren M. Behrend

Warren M. Behrend, twenty years old, the only son of E. R. Behrend, president of the Hammermill Paper Company, died on December 19 at Pleasant Hill, North Carolina, in an accident caused by his effort to protect the lives of others. While Warren Behrend was driving near Pleasant Hill a bus loaded with children turned sharply across his path and toward a side road, and in swerving to avoid colliding with the bus the car turned over, killing young Behrend and injuring a schoolmate who was riding in the car with him.

Bill Proposes Lower Postage on Semi-Weeklies

Representative Robert G. Simmons, of Nebraska, will introduce at the regular session of Congress his bill proposing a postage rate of one cent a pound on semi-weekly newspapers, as is paid on weeklies, instead of the one cent a copy now paid on the semi-weeklies. The law now in force makes exception only for weeklies. The Simmons bill reads that "the rate of postage on newspapers, excepting weeklies and semi-weeklies, and on periodicals not exceeding two ounces in weight, shall be uniform at one cent each; periodicals weighing more than two ounces shall be subject to a postage of two cents each" when delivered at a letter-carrier office for carrier delivery.

THE INLAND PRINTER

J. L. FRAZIER, *Editor* MILTON F. BALDWIN, *Associate Editor*

Published monthly by

THE INLAND PRINTER COMPANY

330 SOUTH WELLS STREET, CHICAGO, ILL.

NEW YORK ADVERTISING OFFICE, 1 EAST 42D STREET

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER
330 SOUTH WELLS STREET

Vol. 84 JANUARY, 1930 No. 4

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Employing Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

SUBSCRIPTION RATES

One year, $4.00; six months, $2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements to secure insertion in the issue of any month should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods are required to satisfy the management of this journal of their intention to fulfil honestly the offers in the advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Bilgrim Street, Ludgate Circus, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum $1.00. Under all other headings, price 75 cents per line; minimum $1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BIDS WANTED

OFFICIAL NOTICE—In compliance with Section 22 (b) Constitution, Laws and By-Laws of the Sovereign Camp of the Woodmen of the World, proposals to print and deliver at its office in Omaha, Neb., blanks, blank books, stationery, advertising leaflets, constitutions, laws and by-laws, receipts, blank applications, etc., as needed during the period from January 1, 1930, to December 31, 1930, are invited. Specifications and conditions will be furnished on application to W. A. Fraser, President, and John T. Yates, Secretary, W. O. W. Building, Omaha, Neb., and will be submitted at the meeting in February, 1930, of the Board of Directors, it being understood that should any or all of the bids submitted be unsatisfactory they may be rejected and proposals again invited. W. A. FRASER, JOHN T. YATES, Printing Committee, Sovereign Camp of the Woodmen of the World, Omaha, Neb.

BOOKS AND SYSTEMS

WHY WASTE TIME figuring paper by old-fashioned methods when the Printers' Paper Cost Finder does it for you quickly, easily, correctly? Any number of sheets, any ream weight, any price per pound; used in 45 states, Canada, Hawaii, Cuba, Bermuda. Send for free trial offer. FITCH BROS., Central City, Nebraska.

PROOFREADING AND STYLE FOR COMPOSITION for printers, editors, authors and copyreaders; 386 pages, $3.75. JOHN F. DOBBS, The Academy Press, 112 Fourth Avenue, New York, or Room 826, Union League Building, Los Angeles, Cal.

BOOKS & SYSTEMS for printers and publishers. Complete, illustrated catalog free. PORTE PUBLISHING CO., Salt Lake City, Utah.

BUSINESS OPPORTUNITIES

MANUFACTURER OF MACHINERY for the printing trade (New York) wants a junior partner with ten to twenty-five thousand dollars; business profitable; money to be used to bring out new machines; only a live man with selling ability considered. J 157.

FOR SALE

FAIR, MEDIUM AND LOW PRICES for "factory rebuilt," repaired, and "as is" equipment for folding boxes, binding and printing; we find an increasing demand for this type of equipment by careful buyers. Buyers in central and western states send for lists of printing plant merger sales and our winter bulletin; listing composing-room stands, cabinets, stones, proof presses, 2 Model C Intertypes, 3 Miller saws; 41-53-56-65-62-68 Miehles; late 36 by 48 Premier, two-revolution; 32 by 44 Dexter folder, 7 folds, with Cross feeder; 38 by 52 Dexter jobber with 6 folds with Dexter pile feeder; 44 by 65 Brown book folder double 32's or 64's or 4-16's with Cross feeder; 38 by 38 Hall folder with 5 folds and McCain feeder; large quantity plate bases; 500 steel chases; Model B Kelly; 44-inch Seybold auto clamp cutters, one for rough and other for good cutting; No. 2 35 by 50 Miehle 4-roller, both deliveries, on floor Grand Rapids, $1,000; 51 by 68 Cottrell cutter and creaser from good shop "as is," f.o.b. Chicago, $1,600; rebuilt, $3,100; 39 by 53 7-quarto Miehle presses; complete line of new equipment and printers supplies. THE WANNER COMPANY, 716 S. Dearborn Street, Chicago.

FOR SALE—One line ruling machine, 7 Crowell rotary air pumps from Cross feeders, 1 punch press, 1 power sealing machine (Standard Sealing Equipment Co.); 1 Brown folding machine, right angle, takes a sheet 30 by 42; 1 Premier Ellipsograph machine; 6 elevators built by the Willsea Works. For information address Purchasing Department, STECHER LITHOGRAPHIC COMPANY, 274 N. Goodman Street, Rochester, N. Y.

FOR SALE—4-pot electric thermometer dynamic, assembled; 4-pot electric jacket cover, assembled; all for linotype machines; reason for selling: installation of Monomelt units. LA CIE DE PUBLICATION DE LÉVIS, 41 Begin Avenue, Lévis, P. Q., Canada.

FOR SALE—We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York City; 166 West Jackson Boulevard, Chicago.

BOOKBINDERS' MACHINERY—New Model National book-sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 727 S. Dearborn Street, Chicago, Ill.

FOR SALE—Fully equipped 4-press plant located in Los Angeles, established 1905; want an active partner, experienced; old age reason; correspondence solicited. J 160.

Megill's Patent
SPRING TONGUE GAUGE PINS
Reg. U. S. Pat. Office



QUICK ON. The universally popular Gauge Pin. $1.80 dozen

Megill's Gauge Pins
for Job Presses
Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. *Circular on request*
THE EDWARD L. MEGILL COMPANY
Established 1870
761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent
DOUBLE GRIP GAUGES



VISE GRIP. Adjustable. Used for any Stock. $2.50 set of 3.

FOR SALE—"Achievement in Photoengraving and Printing." Best offer over $30. KENNETH HOSKINS, Blanchester, Ohio.

FOR SALE—44-inch Seybold "Twentieth Century" paper cutter. J 978.

HELP WANTED

Bindery

WANTED—Experienced man to operate stamping and embossing press; prefer one who can make himself generally useful in bindery; references required. THE SUPERIOR PRINTING & LITHOGRAPHING CO., Akron, Ohio.

Composing Room

COMPOSITOR AND MONOTYPE KEYBOARD OPERATOR; one of each; modern, all-steel equipped office; books and publications; union. THE CAYUGA PRESS, Ithaca, N. Y.

Executives

ASSISTANT MANAGER—Medium-sized printing plant located in one of the large cities in Western New York has opening for a first assistant to the manager, one who could gradually relieve him of many of his duties; he must be an estimator and have a general knowledge of printing and binding; he must have executive ability and should have some knowledge of laying out work both artistically and economically; we prefer a young man who is willing to work hard and be rewarded accordingly; this will develop into an important position with a future. If you are the man, let us know why; give experience, age, references and salary desired to start. J 159.

Foremen

FOREMAN for a modern all-steel monotype-equipped composing room employing sixteen men; mostly book and publication work; union; city of 25,000 in central New York State; excellent opportunity for advancement. J 153.

Miscellaneous

LEARN LINOTYPING or Intertyping at home, spare-time study; steady work $55 a week; the Thaler System of linotype operation, together with a complete all-metal Thaler keyboard, given with each course, makes learning easy and interesting. Write now for details and special short-time offer. THALER SYSTEM, 21 Legal Bldg., Washington, D. C.

Salesmen

SALES MANAGER WANTED—Canadian printing firm doing high-grade color work, now branching into novelties and creative advertising, requires a sales manager with ideas and experience in manufacturing and selling. ALGER PRESS, LIMITED, Oshawa, Canada.

DISTRIBUTORS WANTED to handle the distribution of an attachment for Miller Automatic Feeders for feeding sheets under the minimum size. Write for information today. P. O. BOX 444, Fort Wayne, Ind.

INSTRUCTION

LEARN LINOTYPE, Intertype operating at home; the Standard System is a ten-finger touch system for operating Linotype and Intertype machines; new in principle, easy to learn, remarkable results; a system that develops high-speed operators with unusual accuracy. Remember—it's a ten-finger touch system. Fifty progressive lessons, with keyboard for home study. Write for details. THE STANDARD SYSTEM, 42-11 Twenty-First Avenue, Long Island City, N. Y.

MILO BENNETT'S SCHOOL—The world's best and one of the oldest; fine intertypes and linotypes, good building and surroundings; practical course at the big school, $10 per week; correspondence course, with keyboard, $28; anyone desirous of increasing speed or taking up linotype or intertype operation or mechanism, write for free catalog. MILO BENNETT'S SCHOOL, Toledo, Ohio.

SITUATIONS WANTED

Composing Room

TYPOGRAPHER AND PRINTER who knows production of fine printing as composing-room foreman or plant executive; above average with mature judgment and knack of getting things well done; eight years in one of best shops in country; would like position where a gradual financial investment can be made; college graduate; am employed but not thoroughly satisfied. J 150.

COMPOSITOR, backed by 28 years' experience, desires to make permanent connection with a firm who really wants and appreciates high-class work; have been foremanizing for the past 15 years, but prefer typesetting; can design, lay out and set anything in high-class order; have international reputation as compositor; thoroughly reliable; go anywhere; open shop. J 154.

PRINTING SUPERINTENDENT—Practical man of wide experience and proven ability on commercial, publication, catalog and fine process color work; can take full charge of your plant and give a satisfactory production in both quality and quantity; a money-maker for any plant; good references. J 156.

COMPETENT, ALL-AROUND PRINTER and machinist operator, capable executive, open for situation, commercial and newspaper; 24 years' experience; not afraid to work and get maximum production. W. J. LABELLE, 102 Market Street, Lawrence, Mass.

COMPOSING-ROOM SUPERINTENDENT of over 20 years' Chicago experience, handling about $1,000,000 gross annually, open for situation; good executive; can get production; contact clients; union. J 143.

JOB PRINTER of long all-around experience wishes permanent connection with responsible office doing better grade of jobwork, paying not less than $40 per week; union; Central Eastern states. J 155.

LINOTYPE OPERATOR wants steady situation in modern shop; steady, reliable, union; go anywhere; when writing, please mention model machine, requirements, wages, etc. J 130.

MONOTYPE CASTER MAN desires position in the East; thoroughly experienced on all Monotype casters and keyboards; capable of taking charge of a Monotype plant. J 141.

LINOTYPE OPERATOR, experienced, wishes a position in some small office where he will have an opportunity of learning the trade—floor work, as well as machine. J 148.

Executives

HIGH-GRADE EXECUTIVE with years of practical experience in plant and office; know plant and office management, estimating, sales, production, buying, cost systems; have had complete management of business; production manager of plants doing around a million a year business; a young man who can produce results. J 82.

PRINTING SUPERINTENDENT, competent, efficient executive, 20 years' experience in the production of first-class printing, seeks a change; thoroughly modern in organizing and management, or will consider a proposition with a trade composition plant requiring an expert on typography or contact man. J 152.

Foreman

CAPABLE EXECUTIVE, seven years' experience as pressroom foreman, desires connection with medium-sized plant, in same capacity. J 158.

Managers and Superintendents

A PRODUCTION MANAGER, now successfully employed on his fourth major job of pulling printing plants out of red, will make a change if the opportunity to do so will better his income; practical in all of the allied industries and in art, and accustomed to high standards on annual gross billing from one to three million; salary $10,000. J 146.

Pressroom

CYLINDER PRESSROOM SUPERINTENDENT, 20 years' experience as foreman and superintendent in all kinds and sizes of plants on all kinds and classes of work from cheapest to highest class of catalog and process colorwork; a loyal and efficient man who knows his business and will produce results; good references. J 151.

CYLINDER PRESSMAN, 14 years' experience in high-grade halftone and color printing, wants to make connection with firm doing good grade of work; experienced on singles and two-color; now working; two years with one firm; age 32; will go anywhere. J 147.

CYLINDER PRESSMAN, married, wants steady position; twelve years' experience on four-color and black and white work; references. J 161.

PRESSROOM FOREMAN—Good executive; prefer shop doing better-grade halftone and colorwork. J 93.

WANTED TO PURCHASE

WANTED—One used or re-built, large size, Vandercook proof press. TRIBUNE PUBLISHING CO., 1307 Howard Street, Omaha, Neb.

WANTED—Dexter Combing wheel pile feeder for 26x34 inch or 25x38 inch Pony cylinder press. J 149.

WANTED—Hand paper cutter. PIKE, St. Charles, Ill.

BUSINESS DIRECTORY

Air-Conditioning and Humidifying Systems

HUMIDIFYING SYSTEMS with automatic control. Low first cost and operation. Write THE STANDARD ENGINEERING WORKS, Pawtucket, R. I.

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

Balers

ECONOMY BALER CO., Ann Arbor, Mich., U. S. A. Manufacturers of Economy baling presses, a press for every purpose. Send for circular.

AVAILABLE in six sizes, fully guaranteed. Will ship on order thirty days' trial. BUSINESS MEN'S PAPER PRESS CO., Wayland, Mich.

Dissipate Static.. DOYLE ELECTRIC SHEET HEATER.. *Prevent Offset*
Conquer Lint.. DOYLE VACUUM SHEET CLEANER.. *Conquer Dirt*
Doyle's Brilliant Gold Ink
Doyle's Setswell Compound
J. E. DOYLE COMPANY
310 Lakeside Ave., Cleveland, Ohio
Doyle's Liquid Reducer
Doyle's Fast Dryer

Belt and Tape Lacings (Hinged Metal)

FLEXIBLE STEEL LACING COMPANY, 4655 Lexington Street, Chicago.

Bookbinding Machinery

LATHAM MACHINERY COMPANY, 1143 Fulton Street, Chicago. BRANCHES: 461 Eighth Avenue, New York City; 531 Atlantic Avenue, Boston; Bourse Bldg., Philadelphia. Wire stitchers, perforators, punching machines, round-corner cutters, tab-cutting machines, numbering machines, embossers, creasing and scoring machines, job backers, standing presses.

BRACKETT STRIPPING MACHINES for library, job and edition binderies; catalog publisher; blank book, stationery, school supply, tablet and paper box manufacturers. Descriptive circulars and stripped samples on request. THE BRACKETT STRIPPING MACHINE CO., Topeka, Kan.

OVERSEWING MACHINES, book sanders, gold layers, decorators, all equipment for library book binders. OVERSEWING MACHINE CO., 368 Congress Street, Boston, Mass.

ROTARY GATHERING TABLE, variable speed; cuts cost of gathering in half. EFFICIENCY BINDERY TABLE CO., 12130 Eggleston Avenue, Chicago.

Brass Rule

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Brass Typefounders

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Bronze Ink

DEPENDABLE GOLD AND SILVER printing inks are readily prepared by mixing our Universal Bronze Ink Varnish with gold bronze and aluminum ink powders, for general use on job, cylinder and high-speed presses. Cable address: "GEMBRONZE." GEM BRONZE INK COMPANY, 1108 Locust Street, Philadelphia, Pa.

Bronze Powders

EDWARD C. BALLOU CORPORATION, 456 Fourth avenue, New York City. Manufacturer and importer of finest quality printing bronzes.

Bronzing Machines

THE MILWAUKEE flat-bed bronzer can be used with any press. C. B. HENSCHEL MFG. CO., Milwaukee, Wis.

COLUMBIA PRINTING MACHINERY CORP., 100 Beekman Street, New York City.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chalk Relief Overlay

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual, "How to Make Chalk Overlays." A. M. COLLINS MFG. COMPANY, 1518 Walnut Street, Philadelphia, Pa.

Composing-Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

THE WANNER CO., 716 S. Dearborn Street, Chicago.

Cylinder Presses

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Kelly Automatic jobber.

Deckle-Edging Machinery

DOUBLE OR SINGLE HEAD, with or without creasing attachment. THE LESTER & WASLEY CO., INC., Box 4, Norwich, Conn.

Die Cutting

SPECIALISTS in steel rule die cutting. FREEDMAN CUT-OUTS, INC., 121-125 West 17th Street, New York City.

Easels for Display Signs

ORIGINATORS and manufacturers of the "Stand-Ezy" and "Sta-Splay." FREEDMAN CUT-OUTS, INC., 121-125 West 17th Street, New York City.

EASELS for display signs. STAND PAT EASEL CO., 66-72 Canal Street, Lyons, N. Y.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, 38 Park Row, New York. Send for catalog.

Electrotypers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Embossing Composition

FOR COLD EMBOSSING try Ever-Ready Embossing Wax; you can make a counter ready for embossing in fifteen minutes. Sample on request. OTTO SCHMIDT, 8906 134th Street, Richmond Hill, N. Y.

STEWART'S EMBOSSING BOARD—Easy to use, hardens like iron; 5¾ by 9½ inches; 12 for $1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Envelopes

ILLINOIS ENVELOPE CO., Kalamazoo, Mich. Manufacturers quality envelopes—all descriptions. Let us quote on your envelope requirements—it will pay.

Foreign Agents

CASA ITAL. Succ. L. PEROGLA, Via G. Fiamma N. 28 Milan, Italy.

Gold Inks

EDWARD C. BALLOU CORPORATION, 456 Fourth Avenue, New York City. Gold and silver inks a specialty.

Grippers

GRIPPERS for all makes of job presses and feeders; 8x12, $8.00; 10x15, $9.00; 12x18, $10.00; 14½x22, $11.00. In use for ten years. THE CASPER GRIPPER CO., Erie Bldg., Cleveland, Ohio.

Heaters and Humidizers

HUMIDIFIERS are the coming thing. Ours are also pure-air machines. Write for circular. Also gas and electric heaters, neutralizers and ink agitators. UTILITY HEATER CO., 239 Centre Street, New York City.

Inks

OFFSET and letterpress. ACHESON INK COMPANY, Inc., Skillen Street, Buffalo, N. Y.

Lamp Guards (Plain, Reflector and Portable)

FLEXIBLE STEEL LACING COMPANY, 4655 Lexington Street, Chicago.

Line-up Tables

CRAFTSMAN LINE-UP TABLE CORP., 49 River Street, Waltham, Mass. Chicago office: 940 Transportation Building.

Lithographers

LUTZ & SHEINKMAN, INC.
LITHOGRAPHERS
2 Duane Street, New York

MICHAELSON LITHOGRAPH CO., INC., 21-55 Thirty-Third Street, Bush Terminal, Brooklyn, N. Y. Commercial and color lithographers.

Lithographers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Make Your Cuts

ANYBODY CAN MAKE CUTS at trifling cost with my simple transferring and zinc etching process; price $1.25. Particulars, many specimens and testimonials for stamp. THOS. DAY, Windfall, Ind.

Mounting and Finishing

FROM MAKING the dies and mounting the sheets to assembling and shipping. FREEDMAN CUT-OUTS, Inc., 121-125 West 17th Street, New York City.

Numbering Machines

TYPOGRAPHIC HAND and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; Branch: 123 W. Madison Street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Offset Presses

COLUMBIA PRINTING MACHINERY CORP., 100 Beekman Street, New York City.

Opaque

"Acheson Opaque." ACHESON INK COMPANY, Inc., Skillen Street. Buffalo, N. Y.

Overlay Process for Halftones

CHALK OVERLAY PROCESS dissolves, no acids; simple, practical. Free sample, etc. DURO OVERLAY PROCESS, 579 Ravenswood Circle, Wauwatosa, Wis.

FREE MANUAL, "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 1518 Walnut Street, Philadelphia, Pa.

Padding Composition

JOHNSON'S ELASTIC padding composition; costs more but worth more. WM. R. JOHNSON CO., INC., 72 Columbia Street, Seattle, Wash.

Paper Cutters

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Patents—Trade Marks

PROTECT your inventions and trade marks. Complete information sent free on request. LANCASTER & ALLWINE, Registered Patent Attorneys, 476 Ouray Bldg., Washington, D. C.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern office, 38 Park Row, New York. Send for catalog.

JOHN ROYLE & SONS, Paterson, N. J. Routers, bevelers, saws, lining and blocking specialties, router cutters; a line of quality.

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Plateless Process Engraving and Embossing

UGOLAC for embossed and engraved effects. Raising machines and raising compounds. Manufactured by HUGO LACHENBRUCH, 18 Cliff Street, New York.

WOOD, NATHAN & VIRKUS CO., INC., 112 Charlton Street, New York. Look in index for our advertisement.

Price List for Printing

PORTE PUBLISHING COMPANY, Franklin Printing Catalog, Salt Lake City, Utah.

Printers' Machinery and Supplies

THE WANNER CO., 716 S. Dearborn Street, Chicago. New, rebuilt and used equipment. Materials and outfits. Send for our Bulletin.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SON MFG. CO., 636-720 Sherman Street, Chicago; also 514-516 Clark Avenue, St. Louis; 88-90 S. 13th Street, Pittsburgh; 706-708 Baltimore Avenue, Kansas City; 274-276 Trinity Avenue, S. W., Atlanta, Ga.; 629 South Alabama Street, Indianapolis; 1310 Patterson Avenue, Dallas, Tex.; 721-723 Fourth Street, S., Minneapolis, Minn.; 1025 W. Fifth Street, Des Moines, Iowa; East and Harrison Streets, Springfield, Ohio; 1432 Hamilton Avenue, Cleveland, Ohio; 223 W. Ransom Street, Kalamazoo, Mich.; 4391-93 Apple Street, Detroit, Mich.; 911 Berryhill Street, Nashville, Tenn.

Printers' Supplies

EVERYTHING for the printer. Type, rule, ink, machinery, supplies, etc. Ask for latest folders. EMPIRE TYPE FOUNDRY, Delevan, N. Y.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printers' Tools

STAR TOOL WORKS, Shuey Building, Springfield, Ohio. (Established 1907). Manufacturers of "Star" composing sticks, line gauges, page calipers, T-squares.

Printing Material

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printing Papers

A COMPREHENSIVE LINE of fine papers for every printing need. DWIGHT BROS. PAPER CO., 626 S. Clark Street, Chicago, Ill. "Our Service will be Maintained."

Printing Presses

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and mat-making machinery, flat-bed presses. Battle Creek, Mich.

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina Street, Chicago, Ill. Newspaper and magazine rotary presses.

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Klymax Feeder Units.

Punching Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Saw Trimmers, Linotype Supplies

THE HILDMAN cost cutter, magazines, spacebands, liners, etc. THE HILDMAN CO., 160 N. Wells Street, Chicago, Ill.

Steel Composing-Room Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Steel Plate Mounting System

STEEL PLATE MOUNTING SYSTEM—the most durable, accurate and thoroughly practical. Manufactured by UNIQUE STEEL BLOCK COMPANY, Waverly, N. Y.

Stereotyping Machinery

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina Street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

Stock Cuts

CATALOG showing thousands of ready-made cuts. Write today. COBB SHINN, 40 Jackson Place, Indianapolis, Ind.

Stripping Machines

THE BRACKETT STRIPPING MACHINE CO., Topeka, Kan.

Tags

TAGS! Quick delivery, high quality and lowest trade prices. Send us your quotations and ask for samples. THE DENNEY TAG COMPANY, Inc., West Chester, Pa., the largest exclusive tag manufacturers in America.

TAGS! For every purpose. Quick service. BOYLE TAG MFG. CO., INC., 215 W. 20th Street, New York City.

Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, platen press feeders. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress St. New York, 104-112 E. 25th St.; Philadelphia, 13th, corner Cherry St.; Baltimore, 109 S. Hanover St.; Richmond, 11 Governor St.; Atlanta, 192-96 Central Ave., S. W.; Buffalo, 327 Washington St.; Pittsburgh, 405 Penn Ave.; Cleveland, 1231 Superior Ave., N. E.; Cincinnati, 646 Main St.; St. Louis, 9th and Walnut Sts.; Chicago, 517-519 W. Monroe St.; Detroit, 557 W. Larned St.; Kansas City, 932 Wynadotte St.; Minneapolis, 421 4th St.; Denver, 1621 Blake St.; Los Angeles, 222-26 S. Los Angeles St.; San Francisco, 500 Howard St.; Portland, 47 Fourth St.; Milwaukee, 125 Second St.; Omaha, 1114 Howard St.; Seattle, Western Ave. and Columbia; Dallas, 1102 Commerce St.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, INC., 216 East 45th Street, New York City. General headquarters for all European types and Goudy faces. Stocked in Chicago by Turner Type Founders Co., 537 S. Dearborn Street; in San Francisco by Monotype Composition Co.; in Boston by Machine Composition Co.; in Cleveland and Detroit by Turner Type Founders Co.; in Philadelphia by Emile Riehl & Sons; in Kansas City, Missouri, by Kansas City Printers' Exchange; in Des Moines by Des Moines Printers' Exchange; in St. Paul by Perfection Type, Inc.

BAUER TYPE FOUNDRY, INC., 235 East 45th Street, New York, branch office of Bauer Type Foundry, Germany, producers of Futura, Lucian, Bernhard Roman, Bernhard Cursive, Bauer Bodoni and other European faces. Stocked with Machine Composition Co., Boston; Turner Type Founders Co., Cleveland; Turner Type Founders Co., Chicago; Turner Type Founders Co., Detroit; represented by Independent Printers Supply Co., San Francisco; J. C. Niner Co., Baltimore; Emile Riehl & Sons, Philadelphia.

THE WANNER COMPANY, typefounders supply house, selling leading manufacturers and typefounders products, 714-716 S. Dearborn Street, Chicago.

CONNECTICUT-NEW ENGLAND TYPE FOUNDRY, Meriden, Conn. Specialize in job fonts and pony-job fonts. Newest faces. Write for catalog.

EMPIRE TYPE FOUNDRY, Delevan, N. Y. Ask about our low-priced saw table, also variable speed motors, and save money.

NORTHWEST TYPE FOUNDRY, Minneapolis, Minn. Makers of foundry type. Write for specimen sheets.

Type Metal

LINOTYPE, Intertype, Monotype, Stereotype, Ludlow, Thompson, Electrotype metals. THEO. HIERTZ METAL CO., 8011 Alaska Avenue, St. Louis, Mo.

Type Wash

NO-WURK-UP prevents type work-ups, saves time, money, customers; half pint postpaid 75c. THE RUSTICIDE CO., 416 Frankfort Avenue, Cleveland, Ohio.

Wire

SENECA WIRE & MFG. CO., THE, Manufacturers of stitching wire from special quality selected steel rods. Quality and service guaranteed. Fostoria, Ohio.

Wire Stitchers

AMERICAN TYPE FOUNDERS CO.—Boston wire stitchers.

Wood Goods—Cut Cost Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

CARDBOARD ...EASELS

You spend good money for advertising cut-outs or counter merchandise displays. It is economy to use the Stand Pat Easel, with special lock feature which insures it against falling down and relieves the strain the ordinary easel encounters. The Stand Pat Easel will outlive your display card. Write for samples today.

STAND PAT EASEL CO., 66-72 Canal St., Lyons, N. Y.



The Productimeter

gives the "count" accurately and dependably. Extra rugged construction and reliable mechanism. Large figures. Write for catalog.

DURANT MFG. COMPANY
653 Buffum Street Milwaukee, Wis.

Old Hampshire Bond

FOR business stationery, documents and mailings. White—and twelve superb colors—and envelopes.

WRITE for booklet of colors and weights. Hampshire Paper Co., South Hadley Falls, Mass.

BRADNER SMITH & COMPANY
Paper Merchants



DON'T employ a poor messenger to carry an important message.

There's an old Scotch saying that you can lose a sheep by trying to save the paint to brand it.

You may lose the effects of your printed message by skimping on the paper that carries the words.

Buy a bond that's crisp and clean . . . Choose an enamel "that's on the level" . . . Select a cover that shows craftsmanship in color and finish.

Since 1852 Bradner Smith & Company have sold DEPENDABLE papers.

Bradner Smith mill men select for values, not cheapness . . . recognizing that quality is essential to appearance as well as to economy in presswork.

When you're planning printing, we'll send samples that will lend distinction to the finished job.

333 SOUTH DESPLAINES STREET · TELEPHONE MONROE 7370 · CHICAGO, ILLINOIS

What Makes Buckeye *First* Among Covers?

First in sales, first in prestige, first in loyal friends.

This is the desirable position long occupied and increasingly established by Buckeye Cover.

Now, we believe, much the oldest brand of cover paper, Buckeye Cover from year to year increases and emphasizes its leadership. Scores, probably hundreds, of cover papers have come and gone but the primacy of Buckeye remains unchallenged.

Substantial reasons alone can account for the permanent acceptance of a product.

Buckeye Cover was designed to provide the printing industry with a standard surface of the greatest strength and quality at moderate cost.

Good from the first, its quality has been improved with the growth of our art and of our consciousness of the obligation put upon us to live up to the expectation of our unnumbered friends.

Buckeye Cover is apace with modern trends. We indulge in no fads and bow not to the winds of passing fancy. But we never forget that progress is life. Today Buckeye Cover offers a range of colors unmatched in variety and printing possibilities.

If any printer or advertiser has failed to receive the new Buckeye Cover sample book we will gladly send it.

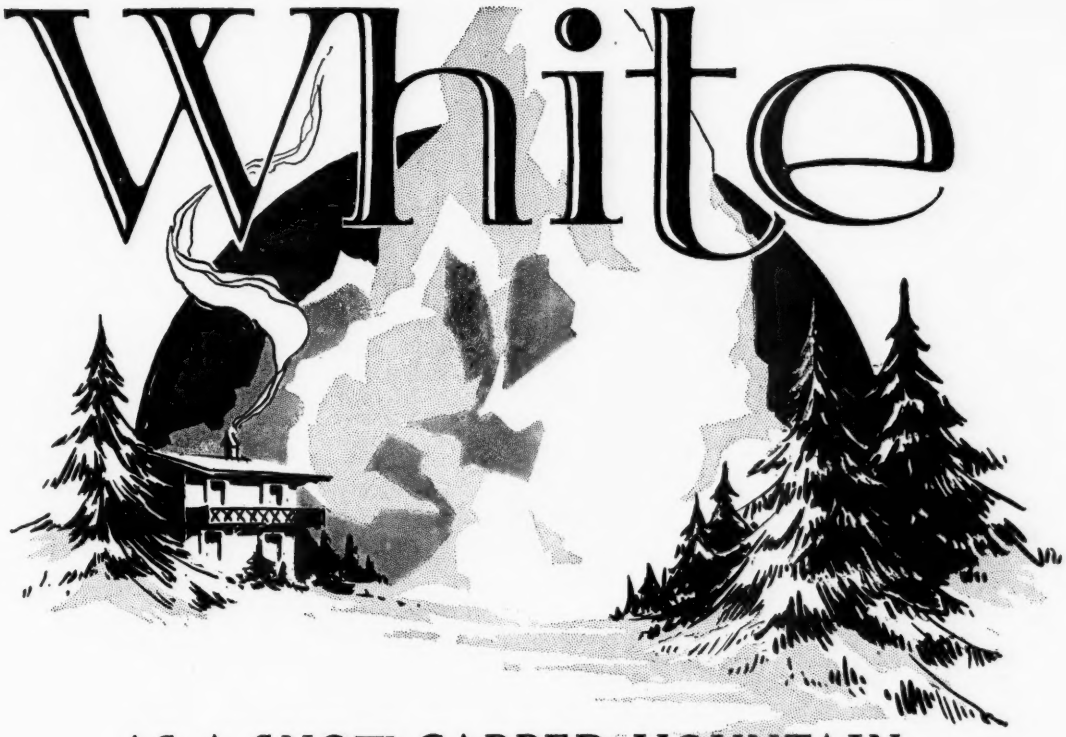
We manufacture also Buckeye Text, Beckett Cover, Beckett Text and Beckett Offset. All are standards in the printing trade.

BUCKEYE COVER • TEXT

THE BECKETT PAPER COMPANY

Makers of GOOD PAPER *in* HAMILTON, OHIO, *Since 1848*

White



AS A SNOW CAPPED MOUNTAIN

Howard Bond has that snowy whiteness that invites a reading and the crisp texture that invites a feel. Executives universally prefer this fine, watermarked bond paper for its beauty, its brilliance and its clarity. For letterheads, office forms, direct mail pieces it stands without a rival.

Because Howard Bond is so economical and of such high quality, business regards it as a real "buy." It may be furnished in four finishes — Plain, Ripple, Laid and Linen—in fourteen brilliant colors besides white. A color for every office purpose.

A request, on your business letterhead, will bring a copy of the New Howard Letterhead Portfolio to you post haste.

THE HOWARD PAPER COMPANY, URBANA, OHIO

Compare It! Tear It! Test It! And You Will Specify It!

HOWARD BOND
HOWARD LAID BOND
HOWARD WRITING
HOWARD LEDGER
HOWARD POSTING LEDGER
HOWARD MIMEOGRAPH
LINEN AND RIPPLE FINISH
13 lb. For Air Mail

FOURTEEN COLORS AND WHITE—FOUR FINISHES

HOWARD BOND

WATERMARKED

the NATION'S BUSINESS PAPER



Eastern Sales Office:
Court Square Building
No. 2 Lafayette Street
NEW YORK

Western Sales Office:
Otis Building
10 So. La Salle Street
CHICAGO



Mark your business milestones with

GENUINE ENGRAVED

announcements

Just as Society inevitably specifies Genuine Engraving for all formal functions, so business leaders have grown to recognize its correctness and prestige-building value. ¶ If an event is worth announcing at all, it is worth announcing well —with a Genuine Engraved Announcement. ¶ On these seven special occasions in particular, your messages need the crisp beauty, the dignity and impressiveness of the *real thing*. Imitations deceive no one. ¶ Why pinch pennies when pride is at stake? For just a trifle more you can be irreproachably right! Make sure of the true craftsmanship by looking for the Mark of Genuine Engraving on all your letterheads, greeting cards, business cards and announcements.

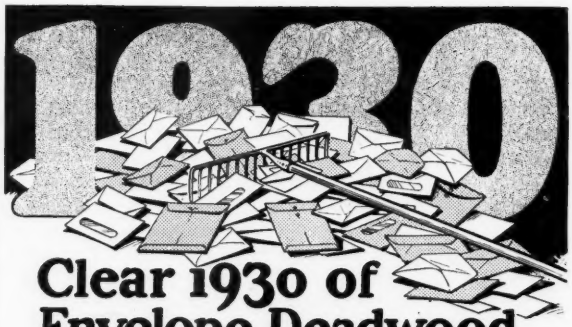
7 Special Occasions

1. A change in your business location.
2. A revision of your firm name.
3. An important promotion or addition to your personnel.
4. An enlargement in your production or service facilities.
5. A showing of new models or products.
6. A significant business anniversary.
7. A notable convention or exposition.

ENGRAVED STATIONERY MANUFACTURERS ASSOCIATION

Greatly reduced reproduction of first advertisement in 1930 E. S. M. A. commercial campaign—appearing in Nations Business, Time, Printers' Ink, Printed Salesmanship, Sales Management, and Advertising and Selling. Complete coverage of 604,287 influential business executives.

PAVING the pathway for your salesmen—this attractive commercial engraving advertisement embodies a definite selling idea. Push Genuine Engraved Announcements for these seven Special Occasions and watch your volume start to climb!



Clear 1930 of Envelope Deadwood

There's been too much lost motion — uncertainty — downright bother and dissatisfaction with ordinary jobber-to-you envelope buying. Why not clear it all away at one stroke — deal over a "direct wire" connection, where envelopes are made solely with the printer's needs in mind? Why not?

Take one exclusive Western States trade feature alone — that of Felt Brush Gumming. How those envelopes do seal and stick fast. How much easier to handle, print and pack. How much more salable to your trade — yet cost no more.

And pile on top of that the quickest, most comprehensive general envelope supply ever known to the trade — over 700 envelope styles in every staple and countless "special" variations — more than 20 million of them constantly in stock —

Ready for shipment on day order is received

Isn't that taking care of the printer? Doesn't your present method of putting up with ordinary "paper house" limitations strike you as representing a good deal of "deadwood" compared with this swift dependable quality-first service?

Then send today for Free Price List No. 31, placing at your finger tips every detail of costs, specifications and working data that can possibly be needed in any envelope transaction.

The Western States Envelope Co.

740-750 South Pierce Street
MILWAUKEE, WIS.



OLD IRONSIDES

A paper characterized by the staunchness of the Constitution, fondly called "*Old Ironsides.*" As always in a paper for ledger use, the inherent strength of the old craftsmen should prevail. The sturdiness of strong new rags; the durability that results from careful paper making; the staunchness that is the result of honest workmanship and old ideals of manufacturing; brought up to date by the best of modern methods; these, with a perfect surface, smooth, yet velvety, make *Old Ironsides Ledger* an unchallenged leader among the moderate priced ledger papers.

Made by Gilbert Paper Company, Menasha, Wis.

Alexandria, Louisiana	Louisiana Paper Company
Atlanta, Georgia	Sloan Paper Company
Baltimore, Maryland	J. Francis Hock & Company
Billings, Montana	Carpenter Paper Company
Birmingham, Alabama	Sloan Paper Company
Buffalo, New York	R. H. Thompson Company
Chicago, Illinois	Parker, Thomas & Tucker Paper Company
Columbus, Ohio	Scioto Paper Company
Chicago, Illinois	Bradner Smith & Company
Cincinnati, Ohio	Cincinnati Cordage & Paper Company
Duluth, Minnesota	Duluth Paper & Specialty Company
Kansas City, Missouri	Bermingham & Prosser Company
Lincoln, Nebraska	Lincoln Paper Company
Milwaukee, Wisconsin	Bradner Smith & Company
Minneapolis, Minnesota	Swartwood-Nelson Paper Company
New York, New York	Bishop Paper Company
New York, New York	Green, Low & Dolge, Inc.
New York, New York	Milton Paper Company
Oakland, California	General Paper Company
Omaha, Nebraska	Carpenter Paper Company
Oshkosh, Wisconsin	Oshkosh Paper Company
Philadelphia, Pennslyvania	A. Hartung & Company
Philadelphia, Pennsylvania	Garrett-Buchanan Company
Richmond, Virginia	Richmond Paper Company
San Francisco, California	General Paper Company
Sioux City, Iowa	Sioux City Paper Company
St. Louis, Missouri	Beacon Paper Company
St. Paul, Minnesota	Inter-City Paper Company
Shreveport, Louisiana	Louisiana Paper Company
Topeka, Kansas	Central-Topeka Paper Company

EXPORT—Walker Goulard Plehn Company, New York City



Do you understand what has been done in velour

A great advance in paper manufacture has been accomplished in VELOUR. Here is a *rag base* folding enamel with a remarkable *printing surface*—developed by the originators of folding coated papers—superior to anything you have heretofore expected at VELOUR'S moderate price.

VELOUR opens new possibilities for beautiful work on jobs where paper costs are a factor. Your catalogs, your booklets, your broadsides, your enclosures, all such pieces will gain new sparkle from the extra quality put into this paper.

This has been proved to many of the country's biggest advertisers and printers. We should like to prove it to you . . . by your own test . . . in your own way. Just write to us stating the size and weight of the coated paper you are using on your next job and we shall send you, without cost or obligation, a sufficient quantity of VELOUR for a trial run. We know VELOUR; we will stake everything on this test.

ALLIED PAPER MILLS, Kalamazoo, Michigan

New York Office and Warehouse: ALLIED PAPER MILLS, INC., J. W. Quimby, Vice-President, 471 Eleventh Avenue, New York City, New York.

New England Representative: J. A. ANDREW, 260 Tremont St., Boston, Mass.

Western Representative: R. C. BISHOP, 203 Sheldon Bldg., San Francisco, Calif.

BY THE ORIGINATORS OF FOLDING COATED PAPER

Allied Papers

Velour Folding Enamel (Rag Base)
Velour Folding Enamel Cover (Rag Base)
Velour Folding Enamel Dull Finish (Rag Base)
Durable Folder Enamel (Rag Content)
Porcelain Enamel
Superba Enamel
Featherweight Enamel

Monarch C1S Litho
Kingkote Bond, White and 7 colors
Dependable Offset
Liberty Offset
Kenwood Text (Water marked)
Kenwood Dependable Laid (Watermarked)
White Climax English Finish and Super Book
Alpaco English Finish Catalog

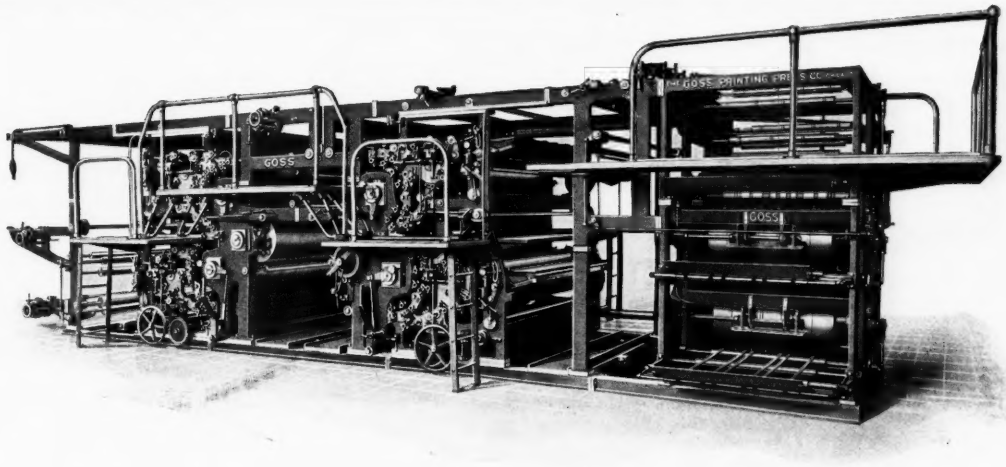
Colored Standard Machine Finish, in 6 colors
Colored Standard Super, in 6 colors
Dependable Colored Super Cover, in 6 Colors
Flash Instant Drying Laid Mimeograph
Otsego French Folio, White and 5 Colors—MF and S&SC
Otsego Litho Blanks, C1S and C2S
Otsego Carsign Blanks, C1S
White Campaign Bristol, C2S

ALLIED PAPERS

ALLIED PAPER MILLS · DEPENDABLE PAPERS · KALAMAZOO, MICH.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

. . . . . IT ISN'T WHAT WE THINK NOR WHAT WE SAY THAT ESTABLISHES THE GOOD REPUTATION OF GOSS PRINTING PRESSES BUT IT IS WHAT OTHERS THINK . . . . . .



A SPECIAL GOSS ONE ROLL, 96 PAGE, HALF TONE AND COLOR MAGAZINE PRESS

GOSS Exclusive Features on GOSS Special Magazine Presses Enable Them to Print 15% to 25% Faster Than Any Other Press, Without Sacrificing Quality

BUYERS buy their printing from the lowest bidder. Modern, fighting competition forces prices down. There isn't any relief; there never *will* be. If the wheels of your presses are to turn regularly your bids must equal or be lower than the bids of your ablest competitors. ' ' ' ' ' ' Listen: *If you cut your costs, you can meet and lick the toughest competition.* ' ' ' ' ' ' Cut costs with a Special GOSS Rotary Magazine Press! It prints *fast* and *beautifully;* it costs *less to buy* and *less to operate;* it is *compact* and fast and displaces many older units; *it enables you to operate from 15% to 25% faster than with any other press, without reducing the fine quality of your printing.* It enables you to get your magazine and catalog contracts at low figures and still earn satisfying annual profits. Ask for proof.

THE · GOSS · PRINTING · PRESS · COMPANY

Main Office and Factories: CHICAGO, ILLINOIS

NEW YORK OFFICE: 220 WEST FORTY-SECOND ST. ' SAN FRANCISCO OFFICE: 707 CALL BUILDING
THE GOSS PRINTING PRESS COMPANY OF ENGLAND, LTD. ' ' ' LONDON

GOSS

Whatever You Sell



THERE is seemingly no limit to the successful application of Molloy Made Covers to merchandising problems. Almost any major industry you care to name has several satisfied Molloy users among its leading representatives. *Whatever you sell,* it will pay you to investigate the record of Molloy Made Covers in your field!

Catalogs, sales manuals, counter books, advertising portfolios, price lists, instruction books—these are a few general classes of commercial publications which have yielded tremendously increased returns when bound in Molloy Made Covers. Inescapable attention value achieved through distinctive design, color, and workmanship—that's the secret!

Molloy Made Covers are created to order from artificial leather, Mocotan, or hot-die embossed paper, according to the nature and purpose of the book. They may be stiff, semi-flexible, or full flexible, in any size and color combination, for loose-leaf binders in any style, or for bound books. Complete information, samples, and a suggestion cost you nothing. Write to us—*today!*

MOLLOY MADE COVERS

Printers: We specialize in co-operation!

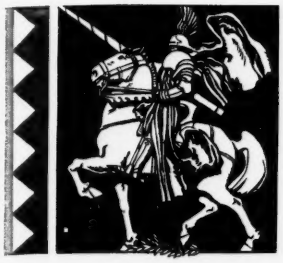
THE DAVID J. MOLLOY COMPANY

2859 N. Western Ave.
CHICAGO, ILL.

New York Office:
300 Madison Ave.



Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



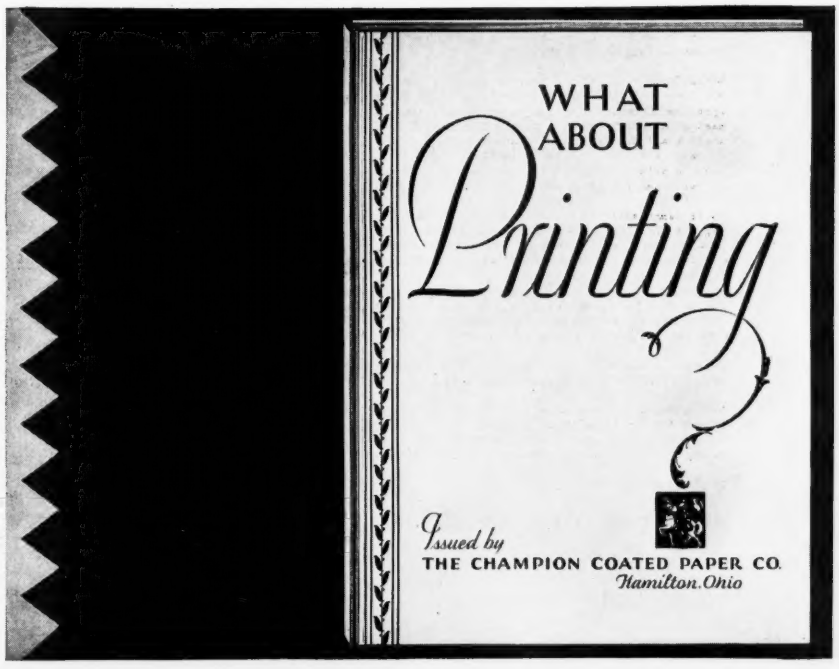
THE DIRECT ADVERTISING BUSINESS HAS PAID A DREADFUL PENALTY BECAUSE OF THE MISUNDERSTANDING THAT HAS EXISTED BETWEEN PRINTERS AND BUYERS OF PRINTING

WHAT About Printing? Are you realizing full return from your investment in direct advertising — your printing? Are there problems in its purchase which have caused delays — unnecessary expense . . . worry . . . and "high fever?" Have you a full understanding of its potentialities? The New Book by Champion "What About Printing" may help to dispel some of these printing problems.

The edition is limited and is intended only for those in the printing and advertising field who are *responsible for planning, producing, and buying printing.* We want your request on your business letterhead and please tell us your position—that tells us who you are and makes our records complete for later reference. Address your request to Dept. E.

Note to Printers — This book is to be mailed to our printer's list. If you do not receive your copy please write us.

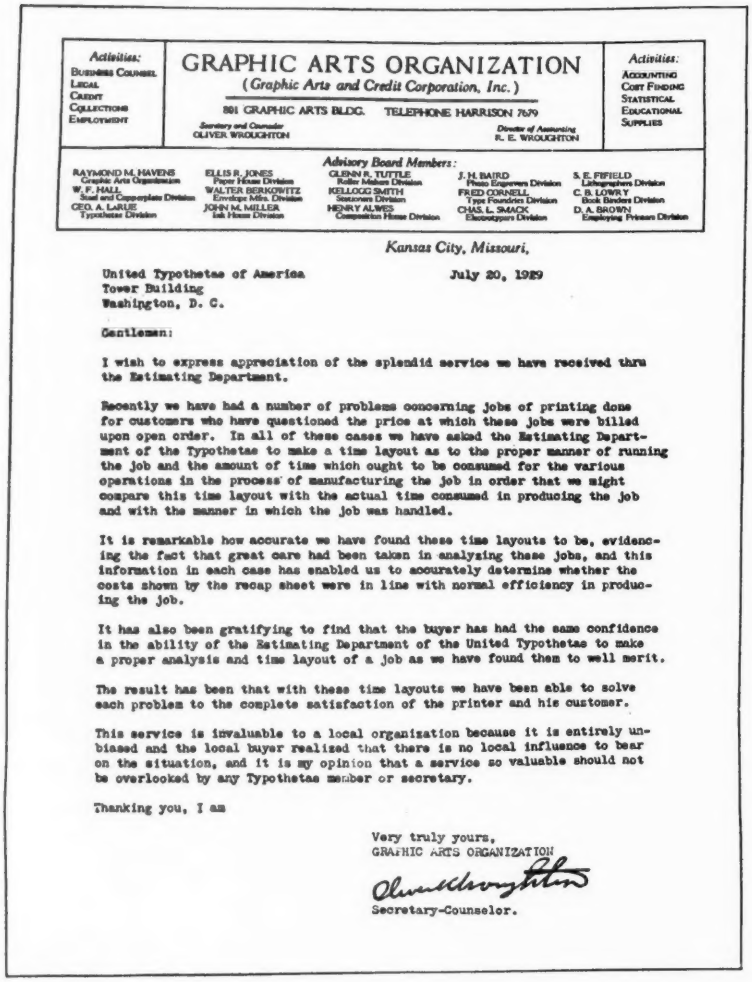
Note to Advertisers — For the present the book will be mailed to advertisers *only* on request in order that its distribution may be made to those who are most actively concerned.



THE CHAMPION COATED PAPER CO., *Hamilton, Ohio*

A NEW BOOK BY CHAMPION

HE DID NOT STAND ALONE



Activities: Business Council, Legal, Credit, Collections, Employment

GRAPHIC ARTS ORGANIZATION
(Graphic Arts and Credit Corporation, Inc.)
801 GRAPHIC ARTS BLDG. TELEPHONE HARRISON 7679
Secretary and Counselor OLIVER WROUGHTON
Director of Accounting R. E. WROUGHTON

Activities: Accounting, Cost Finding, Statistical, Educational, Supplies

Advisory Board Members:
RAYMOND M. HAVENS, Graphic Arts Organization
W. F. HALL, Steel and Copperplate Division
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S. E. FIFIELD, Lithographers Division
C. B. LOWRY, Book Binders Division
D. A. BROWN, Employing Printers Division

Kansas City, Missouri,

United Typothetae of America
Tower Building
Washington, D. C.

July 20, 1929

Gentlemen:

I wish to express appreciation of the splendid service we have received thru the Estimating Department.

Recently we have had a number of problems concerning jobs of printing done for customers who have questioned the price at which these jobs were billed upon open order. In all of these cases we have asked the Estimating Department of the Typothetae to make a time layout as to the proper manner of running the job and the amount of time which ought to be consumed for the various operations in the process of manufacturing the job in order that we might compare this time layout with the actual time consumed in producing the job and with the manner in which the job was handled.

It is remarkable how accurate we have found these time layouts to be, evidencing the fact that great care had been taken in analyzing these jobs, and this information in each case has enabled us to accurately determine whether the costs shown by the recap sheet were in line with normal efficiency in producing the job.

It has also been gratifying to find that the buyer has had the same confidence in the ability of the Estimating Department of the United Typothetae to make a proper analysis and time layout of a job as we have found them to well merit.

The result has been that with these time layouts we have been able to solve each problem to the complete satisfaction of the printer and his customer.

This service is invaluable to a local organization because it is entirely unbiased and the local buyer realized that there is no local influence to bear on the situation, and it is my opinion that a service so valuable should not be overlooked by any Typothetae member or secretary.

Thanking you, I am

Very truly yours,
GRAPHIC ARTS ORGANIZATION
Oliver Wroughton
Secretary-Counselor.

• • • When this printer's valued customer questioned his prices he, and his customer, knew where to appeal, with full confidence, for an unbiased authoritative opinion.

A TRUE BUSINESS STORY

YOU can see the characters in this story as they play their parts and speak their lines. You know the feelings of this printer, challenged to prove his plant efficient and himself trustworthy. You can picture yourself playing the same part.

Can you justify the prices you charge? Can you prove your prices fair to your customer and yourself? How can you prove your plant is as efficient as other plants?

This printer through his Typothetae membership could justify his figures and he is but one of scores of members, large and small, in all sections of Canada and the United States, who have had the same experience.

Let us tell you how you can profit by using Typothetae's practical aids to success. Write us, or if you prefer, send this coupon.

UNITED TYPOTHETAE OF AMERICA
Tower Building, Washington, D. C.
Please send me full informaton on how Typothetae helps its members to attain:

☐ Better Financial Control ☐ Increased Sales
☐ More Efficient Production ☐ More Effective Personnel

Name .....
Position .....
Firm .....
Address .....

3-112

UNITED TYPOTHETAE OF AMERICA

The International Trade Association of the Printing Industry

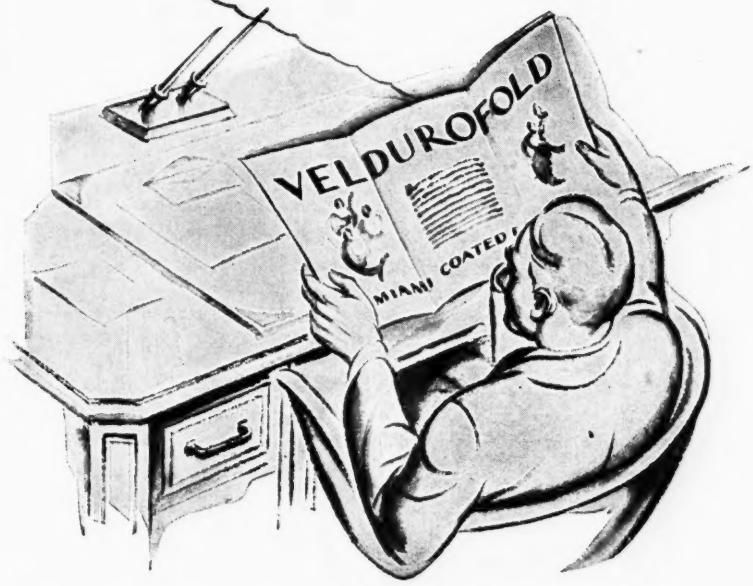
TOWER BUILDING « 14th and K Streets, N. W. » WASHINGTON, D. C.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

MR. A. M. SEDGWICK
HONOLULU, HAWAII

ACCOUNT EXECUTIVE, MELLEN ASSOCIATES,
SAYS SOMETHING WORTH READING IN
SUBMITTING THE NAME THAT WON

$100.00 IN GOLD



Veldurofold

carries the message through!

It is a pleasure to reprint this paragraph from the letter written by the winner of our $100.00 award, when he submitted the prize winning name VELDUROFOLD. Mr. Sedgwick writes:

«The best test of a folding enameled paper that I know of is this - - if I mail a folder to a prospect and it is returned in delivery, is that folder still in good shape? If it went out in an envelope, can I still use it on another prospect? If I can answer yes to both these questions, then I know the folders that my live prospects get look the same as the ones I have in my stock room.»

Thank you, Mr. Sedgwick. You have described VELDUROFOLD - - the one folding enamel with a fine printing surface that is tough enough to carry the message through, with the assurance that the folder or booklet will arrive at the prospect's desk looking as good as when it came out of the stock room.

THE MIAMI VALLEY COATED PAPER COMPANY
Specializing in Coated and Enameled Papers
FRANKLIN, OHIO

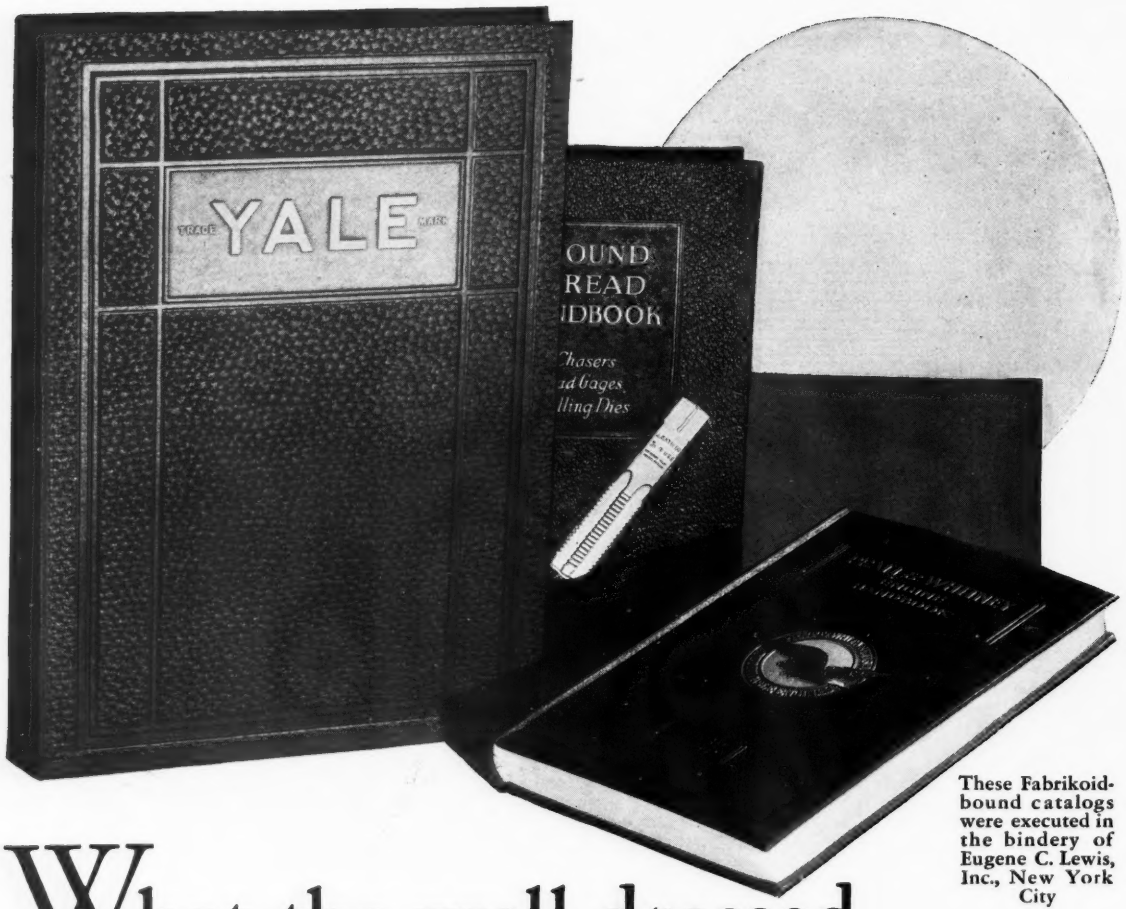
MIAMI COATED PAPERS

MIAMI SAMPLES

Send today for samples of MIAMI VALLEY Coated Papers, including the following well-known brands:

Veldurofold
Double Service Bond
Duokote
Miami Dulkote Enamel
Tiffany
Miami Folding Enamel
Miamitint
Community Enamel
Rayon Enamel
Publication Enamel





These Fabrikoid-bound catalogs were executed in the bindery of Eugene C. Lewis, Inc., New York City

What the well-dressed CATALOGS are wearing

MANY printing houses have found in du Pont Fabrikoid the key to a bigger catalog business.

Catalogs bound in this beautiful material bear the stamp of distinctiveness—of individual craftsmanship. Fabrikoid offers unlimited possibilities in decorative effects: Superfinish in one or more colors, gold or ink stamping, embossing, air-brushing.

It is a durable material, too. The feature of washability alone adds years of service and beauty to Fabrikoid-bound volumes.

If you own your own bindery, we can give you some helpful information about du Pont Fabrikoid. If your binding is done outside, we shall be pleased to put you in touch with a binder who can show you the latest effects possible with Fabrikoid. Address: E. I. du Pont de Nemours & Co., Inc., Fabrikoid Division, Newburgh, New York.

DU PONT FABRIKOID
REG. U. S. PAT. OFF.

Canadian Subscribers Address: Canadian Industries Limited, Fabrikoid Division, New Toronto, Ontario, Canada.

FABRIKOID

MAKES COVERS SAY ATTENTION



Get your customer to use this CHART

It helps make money for you . . . saves money for him . . . and how it smooths out your production troubles!

YOU know what little real difference a slight variation in size makes in a booklet's appearance.

If only all buyers of printing realized this! But too many of them do not—and those are just the ones who specify arbitrary sizes without consulting you beforehand.

Yet most of these men could save themselves real money by using care in planning their mailing piece sizes. They'd make your job more profitable, too—and save you most of the production troubles that odd-size jobs always entail.

But you must give these customers an easy means of doing it—something they can keep at their elbow and remember to use.

The new Warren Chart of Mailing Piece Sizes is just what you want. It carries actual-size diagrams of mailing pieces to meet all practical needs. There are envelope samples, too . . . in sizes to fit each mailing piece . . . and specially designed to fit mailing machines.

This Chart is a handy size—only 11″ x 17″. Your customer can keep it right under the glass on his desk. When he is planning a booklet or folder, he can study the Chart—then he'll have an accurate idea of size before he calls you in to discuss the job.

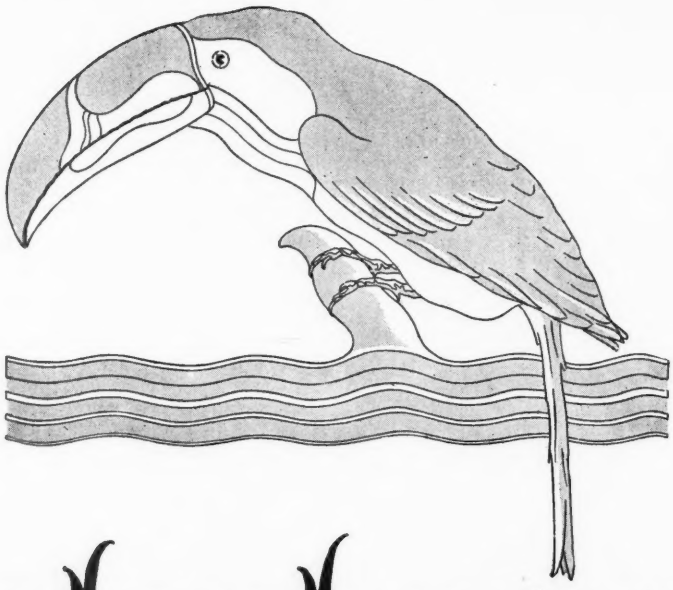
Best of all, any size he selects is bound to be standard. It will cut without waste from standard sheet sizes. It will fit Warren's Booklet Envelopes.

Those sheets and envelopes are on hand at the paper merchant's. You'll waste no time and money on getting special stock . . . or on special production. You can give your whole time to doing a fine printing job—and you'll make your full profit on it!

Any paper merchant handling Warren's Standard Printing Papers can supply you with as many of these Charts as you want. Give one to each customer. Show him how easy it is to use. Explain how standard mailing sizes save him money . . . how the difference in booklets is not in size, but in the quality of the printing that goes on them.

Warren's STANDARD Printing Papers

S. D. WARREN COMPANY, 89 Broad Street, Boston, Massachusetts



Important news from Butler

A remarkably attractive demonstration folder of *American Trust Bond* is now being distributed. It tells an interesting story of a new development in the manufacture of bond paper . . . valuable news that every paper user will be glad to learn.

Don't delay. Order your copy today from the nearest BUTLER distributor. No obligation.

BUFFALO—Butler Paper Corporations—Mill Sales Division
CHICAGO—J. W. Butler Paper Company
DALLAS—Southwestern Paper Company of Dallas
DENVER—Butler Paper Company
DETROIT—Butler Paper Company
DULUTH—McClellan Paper Company
FORT WORTH—Southwestern Paper Company of Forth Worth
FRESNO—Pacific Coast Paper Company
GRAND RAPIDS—Central Michigan Paper Company
HONOLULU—Patten Company, Ltd.
HOUSTON—Southwestern Paper Company of Houston
KANSAS CITY—Missouri-Interstate Paper Company
LOS ANGELES—Sierra Paper Company
MILWAUKEE—Standard Paper Company
MINNEAPOLIS—McClellan Paper Company
NEW YORK—Butler American Paper Co.
NEW YORK—Butler Paper Company, Inc.
OAKLAND—Pacific Coast Paper Co.
PEORIA—J. W. Butler Company
SACRAMENTO—Pacific Coast Paper Co.
ST. LOUIS—Mississippi Valley Paper Company
ST. PAUL—McClellan Paper Company
SAN DIEGO—Sierra Paper Company
SAN FRANCISCO—Pacific Coast Paper Co.
TULSA—Missouri-Interstate Paper Company

BUTLER BRANDS · Paper · THE BEST

(Send to your nearest Butler distributor)

Please send me your interesting demonstration folder—without obligation.

Name .....

Address .....

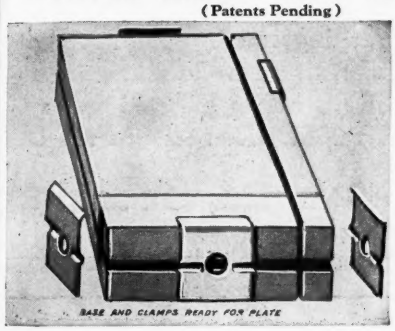
City ..... *State* .....

Butler Paper

LEVISON

Metal Base and Clamps

(Patents Pending)



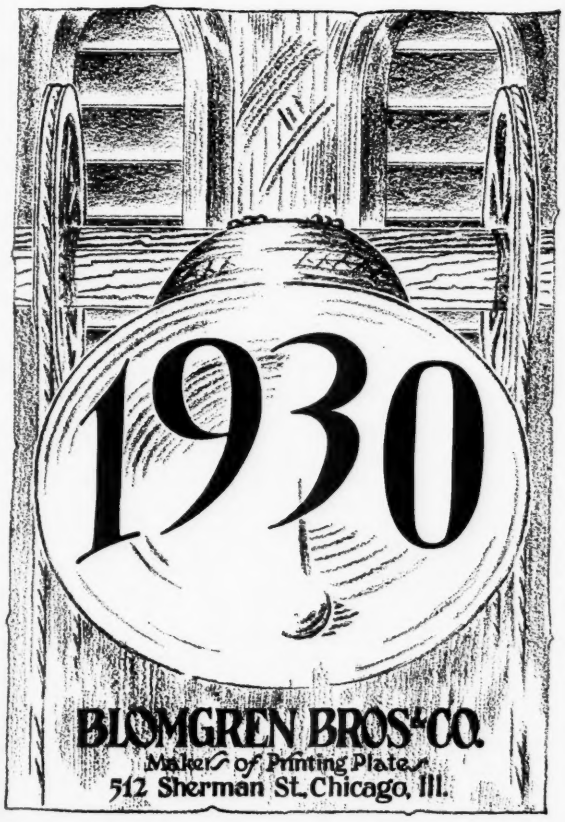
Can be used in mounting plates for any job that comes into your shop... What other Metal Base can you use so universally?

Hours of Time Saved in Composition and Makeready

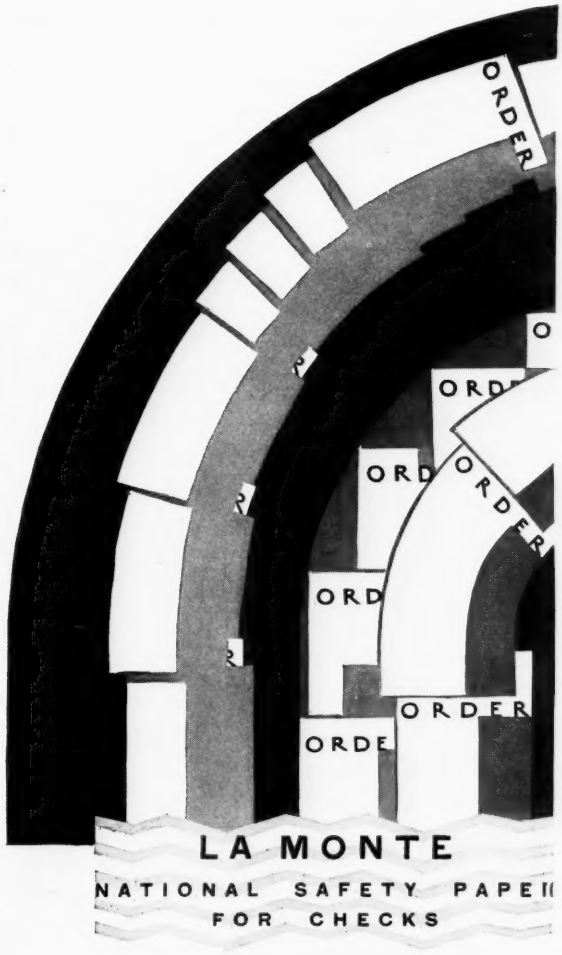
Corrections and changes quickly made. Type can be set close to plates, and electrotypes, original halftones and zinc etchings can all be used in same form...No printer can afford to be without them. No large investment necessary.

For Sale by Leading Printing Supply Houses
Write for Folders

LEVISON MFG. CO.
1540 California St. San Francisco, Calif.



It's so much better to recommend a check paper that will bring you repeat orders—than it is to wonder later on why your competitor seems to be getting the breaks.



La Monte National Safety Paper gives them a real reason to keep coming back. For this crisp, handsome paper is the recognized *standard* of check papers. You know... and your customer knows... that there isn't any better check paper made. La Monte Safety Paper lightens your work in the shop, too. Its smooth durable surface is particularly adapted to the offset press. Everybody instantly identifies La Monte National Safety Paper by its distinctive wavy lines. George La Monte & Son, 61 Broadway, New York.

CARMICHAEL RELIEF BLANKETS

(*Patented*)

Write for Booklet and Price List

Cylinder Presses, Platen Presses, Rotary Presses... **or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when Carmichael Relief Blankets are used.**

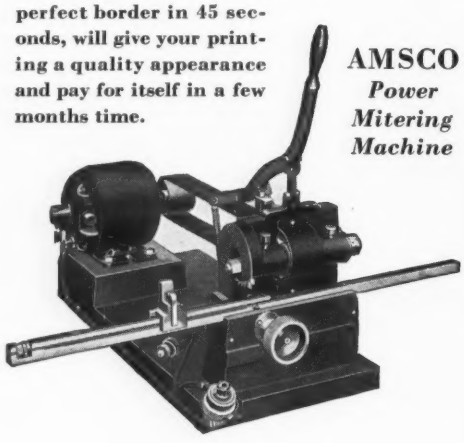
CARMICHAEL BLANKET CO., Atlanta, Georgia

Pacific Coast Sales Office: **122 FRONT STREET, SAN FRANCISCO, CALIFORNIA**

INVESTIGATE

This machine will miter a perfect border in 45 seconds, will give your printing a quality appearance and pay for itself in a few months time.

AMSCO ***Power Mitering Machine***

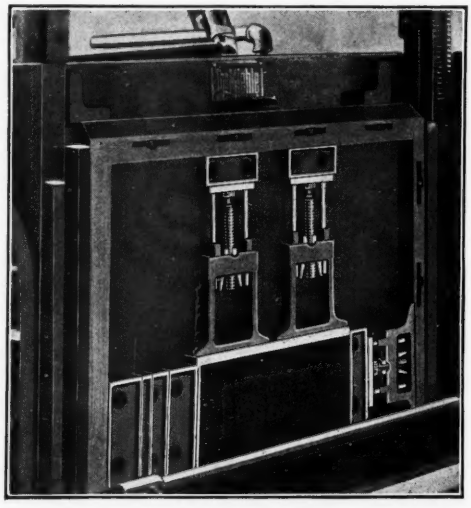


Manufactured by

AMERICAN STEEL CHASE CO.

122 Centre Street » New York

SPEED *with* SAFETY



M & W Patent Job Locks are being used on high speed presses with absolute safety. Will not slip nor jar loose when used with the M & W *Accurate Iron Furniture.*

MORGANS & WILCOX MFG. CO.
MIDDLETOWN, N. Y.

COVER PAPERS

BOX COVERS



COLORED BOOK PAPERS

TEXT PAPERS

JAMES WHITE PAPER CO.

CHICAGO

RANDOLPH 8260 **219 West Monroe Street**

The Ports of call for Caslon Bond



PECULIAR advantages of manufacture give Caslon Bond uniform watermarked quality well above its cost, and a popular price that established a new "low" for quality bond papers. It is distributed by the following paper merchants, in white and twelve of the most beautiful colors in the bond field, all weights and sizes, with envelopes to match. Call the nearest merchant listed, or write to the manufacturers for test sheets and sample book showing all colors and weights.

Augusta, Me. . *The Arnold-Roberts Company*
Baltimore, Md. . *The Mudge Paper Company*
Birmingham, Ala. . *The Whitaker Paper Co.*
Boston, Mass. . *The Arnold-Roberts Company*
Butte, Montana . . . *Butte Paper Company*
Buffalo, New York . *Seaman Paper Company*
Chicago, Ill. . *Dwight Brothers Paper Company*
Chicago, Ill. . . . . *Seaman Paper Company*
Chicago, Ill. . *The Whitaker Paper Company*
Cincinnati, Ohio . *The Whitaker Paper Co.*
Cleveland, Ohio . *The Central Ohio Paper Co.*
Dallas, Texas . . . *Olmsted-Kirk Company*
Denver, Col. . . . . *Dixon & Company*
Des Moines, Iowa . *Seaman Paper Company*
Detroit, Mich., *Seaman-Patrick Paper Company*
Galveston, Texas . *Southern Trading Company*
Indianapolis, Ind., *The Central Ohio Paper Co.*
Kansas City, Mo., *Bermingham & Prosser Co.*
Kalamazoo, Mich., *Bermingham & Prosser Co.*
Little Rock, Ark. . *Roach Paper Company*
Los Angeles, Calif., *Carpenter Paper Company*
Milwaukee, Wis. . *Dwight Brothers Paper Co.*
Minneapolis, Minn. . *Seaman Paper Company*
New Haven, Conn. . *The Arnold-Roberts Co.*
New York, N. Y., *Marquardt, Blake & Decker, Inc.*
New York, N. Y., *Vernon Brothers & Company*
New York, N. Y. . *The Whitaker Paper Co.*
Philadelphia, Pa. . . *Lindsay Paper Company*
Philadelphia, Pa. . *Satterthwaite-Cobaugh Co.*
Philadelphia, Pa. . *Whiting-Patterson Co., Inc.*
Pittsburgh, Pa. . *The Whitaker Paper Company*
Portland, Ore. . . . *Carter, Rice & Company*
Providence, R. I. . *The Arnold-Roberts Co.*
Richmond, Va. . . *Virginia Paper Company*
Salt Lake City, Utah . . *Dixon & Company*
San Francisco, Calif. . . *Carter, Rice & Co.*
Seattle, Wash. . . *Carter, Rice & Company*
Shreveport, La., *Tri-State Wholesale Paper Co.*
St. Louis, Mo. . . . *Seaman Paper Company*
Springfield, Mass. . *The Arnold-Roberts Co.*
Washington, D. C. . *Virginia Paper Company*
Wichita, Kansas . *Kansas City Paper House*

For Export: *Parsons & Whittemore, Inc.*
NEW YORK, N. Y.

THE POPULAR-PRICED PAPER FOR THE WORK-A-DAY WORLD.

CASLON BOND

Reg. U. S. Pat. Office

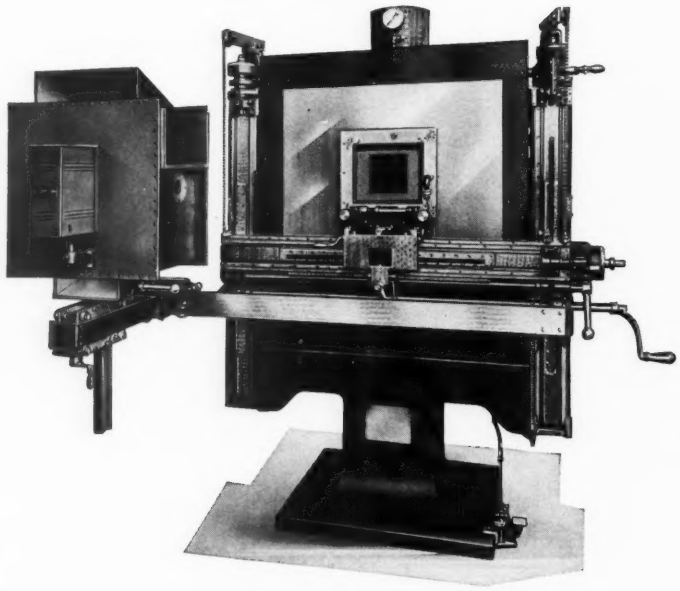
MUNISING PAPER

THE MUNISING PAPER COMPANY · · MUNISING, MICHIGAN

At Last!

A COMPLETE PLATE MAKING EQUIPMENT ECONOMICALLY UNITED THE ECONOGROUP AND AUXILIARIES

"4 in 1"



1—Photo-Composing—For making press plates for offset and typographic presses. These machines are equipped with exclusive features producing contact group negatives upon thick or thin glass and for photocomposing prints on thin or thick metal plates, using vacuum pressure.

2—Camera—Doing all the work of any commercial process camera including step and repeat or group negatives.

3—Projecting Machine—Projects enlargement direct to fast sensitized surfaces without the use of condensers.

4—Layout Machine—For squaring, ruling and scribing to accurate dimensions on copy and negatives.

HUEBNER-BLEISTEIN PATENTS COMPANY

Home Office and Factory

344 VULCAN STREET, BUFFALO, N.Y.

Demonstration and Sales Offices

NEW YORK
Printarts Building
228 East 45th St.

CHICAGO
Standard Oil Building
910 So. Michigan Blvd.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

Hammermill Agents Now Carry Stocks of—

MANAGEMENT BOND
A HAMMERMILL PRODUCT

COMPLETE service stocks of this new line are now available to the printing trade in every part of the United States.

Management Bond is a new low-priced watermarked paper in the bond field—a paper made expressly for the general run of temporary and casual store, office and factory forms.

It is made in eight colors (besides white), four weights, and six sizes. It has a good writing and printing surface and the necessary strength and endurance for its field of work.

And back of Management Bond is *national advertising, national distribution and the successful manufacturing experience, and resources of the Hammermill Paper Company.*

Made in the following Colors, Sizes and Weights

BOND FINISH ONLY

Colors

GRAY	PEACH
BLUE	PINK
CANARY	GREEN
WHITE	BUFF

GOLDENROD

Sizes and Weights

17 x 22	13	16	20
17 x 28	13	16	20
19 x 24	13	16	20
22 x 34	13	16	20
24 x 38	13	16	20
28 x 34	13	16	20

Substance 24, White only, 17 x 22 and 22 x 34

Management Bond is listed in the latest price-book of the paper merchant who supplies you with your Hammermill Papers. Ask the salesman to give you samples and information, or write on your business letterhead to Advertising Department, Hammermill Paper Company, Erie, Pennsylvania.

Rx – *WORK!*

President Hoover's prescription for Prosperity in 1930 fits in to perfection with the Keratol program. Success will go to those who anticipate it. We believe American Industry will step off in the New Year in a confident stride to excel itself once again. We want to be among the pacemakers. The year just past — greater than any previous year in volume of business and number of satisfied customers — can only be accounted for by growing recognition of quality and service. It represents the kind of *work* we are prepared to continue during the year.

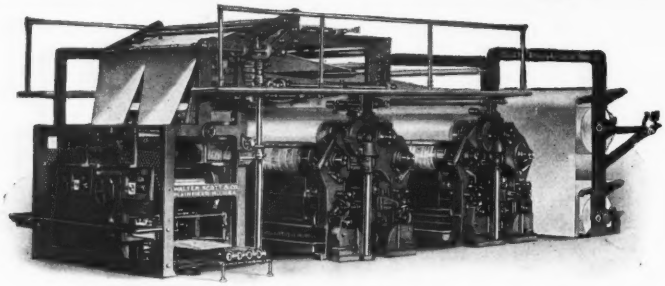
If you are critical regarding your quality and service along Keratol lines — we will be glad to *work* with you and *work* for you.

GENUINE KERATOL GUARANTEED
REG. U.S. PATENT OFFICE "THE RIDELESS LEATHER"

THE KERATOL COMPANY

192 Tyler Street

Newark **New Jersey**



SCOTT *"Straight-Unit"* END FOLDER QUADRUPLE PRESS—CLASS VSD

Scott

"Multi-Unit" and "Straight-Unit" Newspaper Presses

WALTER SCOTT & COMPANY

MAIN OFFICE AND FACTORY PLAINFIELD, NEW JERSEY
NEW YORK OFFICE - - - Brokaw Building, 1457 Broadway
CHICAGO OFFICE - - - - - - - - - - Monadnock Block

For Every Printing Need

COLOR PRESSES

NEWSPAPER PRESSES

CUTTING and CREASING PRESSES

DIRECT ROTARY and OFFSET PRESSES

Of any press you demand two things: quality presswork and consistent, speedy, economical operation. Only a Scott Press, in fullest measure, fulfills these requirements.

Sell THIS Idea to Your Customers... *"You Buy Your Letterheads Once a Year...You Use Them Every Day...Choose Adirondack Bond"*



EVERY day...many times a day ...the letterhead ventures forth into the world...as a representative of the company whose name it bears.

But all too often the letterhead MIS-represents. It DOES NOT convey the right impression. It doesn't look right and it doesn't feel right.

But in Adirondack Bond you will find a paper that DOES convey the right impression. It is a good bond paper at a moderate price. It satisfies the eye and the thumb. Being tub sized it offers an excellent printing surface—a surface that won't rough up even under the eraser. It comes in white and eight colors. You can recommend it—always!

• • •

Adirondack Bond is ideal for office forms and records. Comparative grades are Adirondack Ledger and Adirondack Bulletin.

ADIRONDACK BOND

(Tub Sized)

Another Certified Product of

INTERNATIONAL PAPER COMPANY

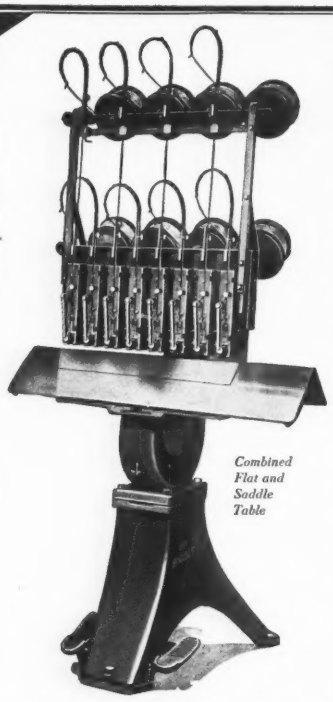
Main Sales Office: 100 E. 42nd St., New York, N. Y.

Branch Sales Offices: Boston, Chicago, Pittsburgh, Atlanta, Philadelphia, Cleveland, New Orleans

DISTRIBUTORS

W. H. Smith Paper Corporation . . . . . Albany, N. Y.	Thomas Barrett & Son . . . . . New York, N. Y.
Sloan Paper Co. . . . . Atlanta, Ga.	Harris & Paul Paper Company . . . . . New York, N. Y.
The Barton, Duer & Koch Paper Co. . . . . Baltimore, Md.	R. C. Kastner Paper Company . . . . . New York, N. Y.
Sloan Paper Co. . . . . Birmingham, Ala.	Majestic Mills Paper Company . . . . . New York, N. Y.
John Carter & Company, Inc. . . . . Boston, Mass.	The Seymour Company . . . . . New York, N. Y.
Globe Paper Company, Inc. . . . . Boston, Mass.	Walker-Goulard-Plehn Co., Inc. . . . . New York, N. Y.
Whiting & Cook, Inc. . . . . Chicago, Ill.	Willmann Paper Co., Inc. . . . . New York, N. Y.
Olmsted-Kirk Company . . . . . Dallas, Tex.	Atlantic Paper Company . . . . . Philadelphia, Pa.
The Rike Paper Products Company . . . . . Dayton, Ohio	United Paper Company . . . . . Richmond, Va.
John Carter & Company, Inc. . . . . Hartford, Conn.	General Paper and Cordage Co. . . . . Pittsburgh, Pa.
The Paper Supply Co. . . . . Houston, Tex.	Shiner-Sien Paper Co. . . . . San Antonio, Texas
Sleek-Warwick Paper Co. . . . . Kansas City, Mo.	The Norman F. Hall Company . . . . . San Francisco, Cal.
Carpenter Paper Co. . . . . Los Angeles, Cal.	Paper Mills Agency, Inc. . . . . Seattle, Wash.
Flint Paper Company . . . . . Milwaukee, Wis.	Shaughnessy-Kniep-Hawe Paper Co. . . . . St. Louis, Mo.
F. G. Leslie Paper Co., St. Paul, Minn. . . . . Minneapolis, Minn.	F. G. Leslie Paper Co. . . . . St. Paul, Minn.
Southern Paper Co., Ltd. . . . . New Orleans, La.	The Barton, Duer & Koch Paper Co. . . . . Washington, D. C.
Clarke Paper Company . . . . . Wheeling, W. Va.	

Envelopes of Adirondack Bond are made and supplied by the Old Colony Envelope Company, Westfield, Mass.



Combined Flat and Saddle Table

THE BOSTON MULTIPLE WIRE STITCHER No. 17

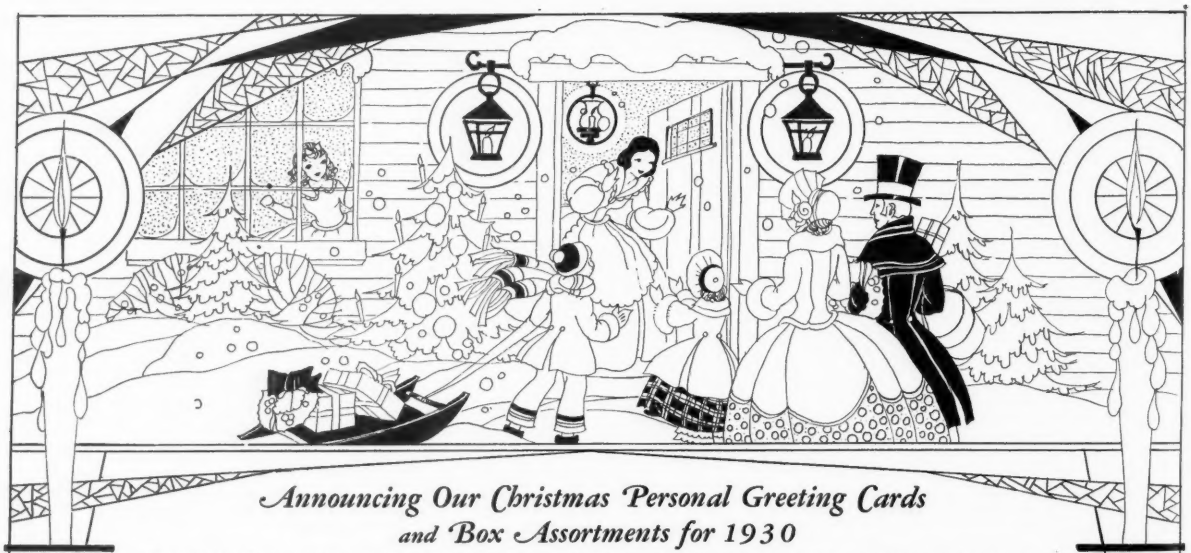
▲ Capacity, 2 sheets to ¼ inch; speed, 200 stitches per minute for each head; minimum space between staples, 1⅝ inch; one touch of treadle operates all heads in unison. Standard equipment includes two heads, flat and saddle table, centering device for saddle work.

Printers and binders everywhere have experienced substantial *production economies* on a large amount of work handled by Boston Multiple Wire Stitching Machines. The No. 17 Boston Stitcher was designed for pamphlet and check book stitching and handles both classes rapidly and efficiently. Two to ten heads can be mounted on the 20-inch crosshead and are instantly adjustable to the work.

GENERAL SELLING AGENT **AMERICAN TYPE FOUNDERS COMPANY**

Sold also by Barnhart Brothers & Spindler, *all selling houses; in Mexico and South America by* National Paper and Type Company; *in Canada by* Sears Company Canada Limited, *Toronto-Montreal-Winnipeg.*

SET IN BROADWAY WITH LOUVAINE LIGHT AND ITALIC HARLEQUINS



Announcing Our Christmas Personal Greeting Cards and Box Assortments for 1930

DESIGNED AND PUBLISHED BY US FOR THE ENGRAVER AND PRINTER

Our Line Consists of Over 1000 New Designs Covering a Wide Range in Designs, Workmanship and Values

GENUINE DRY-POINT ETCHINGS
HELIOGRAVURES
PHOTOCHROMES
OFFSET LITHOGRAPHED
AND
STEEL DIE CARDS
OILOCHROMES
PARCHMENTS
WOOD CUTS
PASTELOCHROMES

Beside Our Domestic Publications We Have Many New and Novel Effects in Our Imported Line

Our Printer's Special

A box assortment consisting of cards, all different designs, one size, assorted text but die stamped with same style lettering, so the same gauge fits all cards. Now you can furnish personal greeting cards imprinted with name, in assorted designs.

Two Big Specials in Box Assortments

A box of cards, all different designs, to retail at $1.00 and a box of cards, all different designs, to retail at 50c. Packed in most attractive boxes. Circulars printed in full colors can be supplied with dealer's name.

Now Is Your Opportunity to Go After this Fast Growing Part of the Greeting Card Business. Write Us to Have Our Representative call.

QUALITY ART NOVELTY CO., *Inc.* PERFECTION ART CO., *Inc.*
NEWMAN PUBLISHING CORPORATION
18-22 West 18th Street New York City, N. Y., U. S. A.

USE BETTER PAPERS
THE BEST PAPERS ARE MADE FROM RAGS
FOR QUALITY AND PERMANENCY OF IMPRESSIONS

What's in a name? To Neenah Bond is given the honor of bearing the family name of the Neenah line—a group of distinguished bond and ledger papers.

Such honor indicates that Neenah Bond has a demonstrated and proved quality.

Its moderate price enables its purchase by a wide circle of users who can neither be charged with extravagance nor with penny pinching.

Neenah Bond has a durability, a finish, and a quick drying quality that passes the most critical of all tests, that of the printer.

Made in white and nine colors. If you are looking for real value in its class of medium grade rag bonds—try "Neenah."

Neenah Bond

Use envelopes to match your stationery

DISTRIBUTORS

APPLETON, WIS. ..... Woelz Brothers
BALTIMORE, MD. ..... J. Francis Hock & Co.
NEW YORK CITY ..... White-Burbank Paper Co.
NEW YORK CITY ..... A. W. Pohlman Paper Co.
PHILADELPHIA, PA. ..... Molten Paper Co.

"Note the Tear and Wear as well as the Test"

NEENAH
PAPER COMPANY
Neenah, Wisconsin

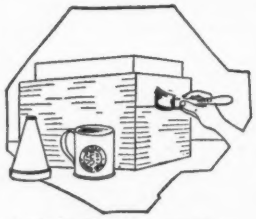
OLD COUNCIL TREE BOND
SUCCESS BOND
CHIEFTAIN BOND
NEENAH BOND

Check the ✓ Names

GLACIER BOND
STONEWALL LINEN LEDGER
RESOLUTE LEDGER
PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes

NEENAH 1873 QUALITY



Applied cold with a brush. Dries in three to five minutes per coat.

Requires No Heating!

NUREX Tabbing Compound

SAVES 50 PER CENT IN LABOR

NUREX—the only Non-Inflammable Tabbing Compound on the market. BEWARE OF IMITATIONS! NUREX—Always ready for use—Must not be heated—Applied cold—Always dries in 3 to 5 minutes per coat—Does not become brittle—Never gets sticky in hot or damp weather—Never cracks under the cutter.

(Patented June 1, 1920, and January 6, 1925)



A Flexible Tabbing Compound

COLORS: Red or Natural **Put up in Gallons or Quarts** **Government Measure**

NUREX supplied through all Printers' Supply Houses

THE LEE HARDWARE CO., Salina, Kansas, U. S. A.



Potter Proof Press

A Proof Press with Cylinder Press Impression

—

Sold by all dealers

Used by printers all over the world whose customers demand clean, clear proofs. Proofs produced on a Potter produce satisfaction from your customers on your craftsmanship.

Send for free circular describing the Potter Proof Press.

HACKER MANUFACTURING CO.
320 South Honore Street · Chicago, Illinois
Manufacturers of
PROOF PRESSES TYPE HIGH PLANERS
PLATE GAUGES PLATE RECTIFIERS



LANDENBERGER'S
PROPORTIONAL SIZE FINDER

A rapid and accurate means of determining the proportional size of enlarged or reduced illustrations without calculation.

Regular Edition . . . . . $2.00 net (Range 1" to 100")
"Green Line" Edition . . . . . $3.00 net (Range ⅛" to 100")

For Sale by

THE INLAND PRINTER CO.
330 S. WELLS STREET CHICAGO, ILLINOIS

You Can Install the Folding Machine *Value of the Century*

The Brand New 1930 BAUM AUTOMATIC

Without
INITIAL PAYMENT
on
FOLDER
or
AUTOMATIC FEED

(Slight cost for inexpensive pump and motors, we don't mftr. these)

***Speed*—20,000 an hour—57 Different folds**

Only* $37.50 *a Month

It Can Earn that Much in One Day

Six Sections of Folding Rollers; Extension Delivery
Suction Rotary-Wheel Feed;
Leimann Pump; Motors

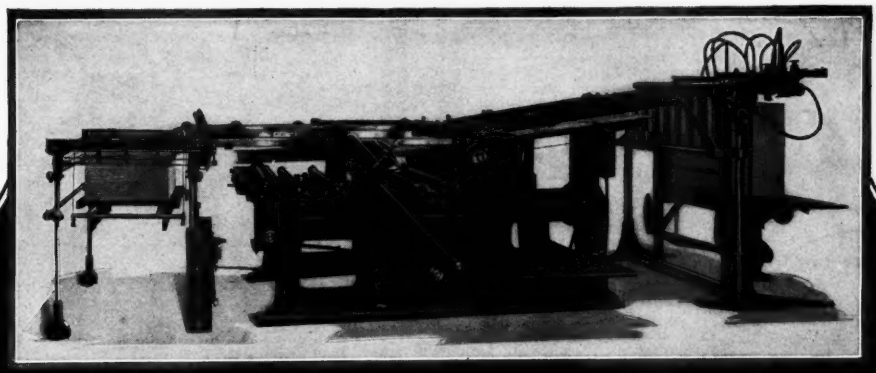
All for $1185 at Factory

No Extras—Everything Included

The Folding Machine *Value* of the *Century*

Factory working overtime trying to keep pace with demand—wire collect for complete information and possible delivery date.

RUSSELL ERNEST BAUM ▼ 615 Chestnut Street ▼ Philadelphia



Larger Profits in 1930

ACCORDING to recent cost records, compiled from reliable sources, a Babcock Pony AUTOMATIC increases PROFITS by about 175 per cent.

Medium-size and large Babcock Automatics, according to the same survey, boost PROFITS by about 150 to 125 per cent.

If you feel skeptical about these figures, we respectfully refer you to USERS of Babcock Automatics.

The PONY size (two-roller) is 24½x35. THREE-ROLLER, 26x40. FOUR-ROLLER, 28x41½. Practical SPEEDS range from 3000 to 2400 sheets per hour.

If you have the work, or can get it, install BABCOCK AUTOMATICS during 1930. Complete information will be sent, by mail, on request.

THE BABCOCK PRINTING PRESS MFG. CO.

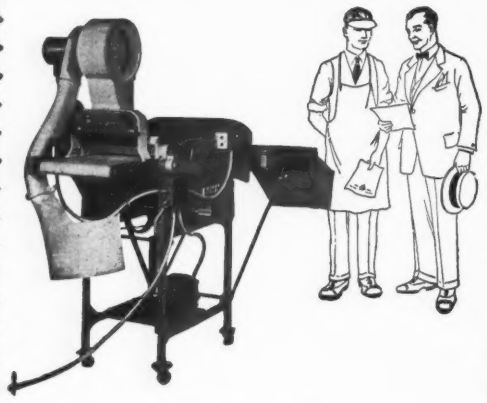
460 West 34th Street, New York

Sales Offices and Representatives in Principal Cities from Coast to Coast

BABCOCK

MODERN FLAT-BED PRESSES • HIGH-SPEED AUTOMATICS
TWO-COLOR SHEET-FED ROTARY

DOMORE



The only Automatic Process Embosser complete in one unit

Produces sharp RELIEF EMBOSSING effects in any color or colors desired without the use of dies or plates.

DOMORE can be lined up with the delivery end of any automatic press —printing is done in usual manner —sheets or cards drop to DOMORE conveyor, are processed and delivered to tray. No extra labor required.

Use DOMORE *on*
Letterheads
Business Cards
Social Announcements
Menus
Programs
Blotters

DOMORE *produces 3,000 letterheads or 6,000 cards an hour. Operates on only 3 ounces of powder. Comes fully equipt, ready to set up and operate.*

Domore Process Corporation, Ltd.

543 HOWARD ST., SAN FRANCISCO

Branch Offices: 280 Broadway.....New York City
203 Transportation Bldg.....Chicago, Ill.

SEND FOR OUR BOOKLET

DOMORE PROCESS CORP., LTD.
543 Howard Street, San Francisco

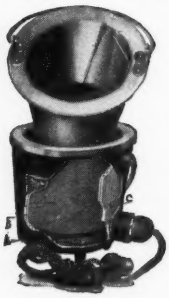
Gentlemen: Please send us literature on DOMORE.

NAME_____

ADDRESS_____

CITY_____ STATE_____

THE SAME GLUE...



Yet One Application Holds ....While Another Breaks

Perhaps you, like hundreds of other glue users, have wondered why glue taken from the *same pot on the same day* can show such wide variations in strength. Most often the difficulty lies in the *heating process. Overheated* glue tends to crystallize — become brittle. *Underheated* glue will not stick properly. That is why hundreds of shops where uniform gluing operations are essential, are turning to Sta-Warm. For electric heat, automatically controlled, assures uniform glue strength. And Sta-Warm is equipped with an automatic regulating thermostat of patented design which eliminates all uncertainty from glue heating. You may have the details upon request. Write today.

BECKWITH MACHINE COMPANY
501 Chestnut Street **Ravenna, Ohio**

Sta-Warm
AUTOMATIC ELECTRIC GLUE HEATERS

A NEW BOOK *for Pressmen*

Practical Hints on Presswork

By EUGENE ST. JOHN

This book is a compilation of suggestions for assisting the pressman in overcoming many of the problems that arise in his everyday work.

Written in a thoroughly practical manner by a practical pressman, it fills a long-felt need.

It is bound with a flexible cover, in a convenient size, gold-stamped and contains over two hundred pages of helpful material for the pressman.

Price, $3.00 *Postpaid*

THE INLAND PRINTER
330 S. Wells Street **Chicago, Illinois**

Half a billion dollars worth of merchandise and machinery

is yours to choose from at the world's greatest trade fair



You will be especially interested in the Fair's unusual presentations of

592 exhibits of stationery, books and graphic arts.

271 exhibits of advertising (including wrappers, posters, novelties, etc.).

10,171 exhibits of every kind of merchandise—new, profitable merchandise — await you at the great Leipzig, Germany, Trade Fair.

Here you will see the fastest-selling products of manufacturers from 21 different countries —the widest selection of choice merchandise in the world.

Buyers—185,000 of them—from 44 different countries attended the Fair last year. They left with $500,000,000 worth of profitable purchases — purchases that included toys, machinery, hardware, china, glassware, house furnishings, textiles, notions and hundreds of other lines.

You, too, will find the goods you want at this vast market place. You'll also find new ideas and new merchandising methods.

Plan today to join the Fair's ever increasing number of buyers this Spring from March 2 to 8. Just write the New York office for full information. We shall be very glad to tell you how inexpensively you can make this trip to Leipzig both profitable and pleasurable. The Leipzig Trade Fair, Inc., Dept. IP-1, 11 West 42nd St., N.Y.C.

LEIPZIG TRADE FAIR

FOR 700 YEARS THE MARKET PLACE OF EUROPE

The Mechanical Advantages of

TRIM-O-SAW

has made it the

FASTEST SELLER IN THE WORLD

and

It's the World's Greatest Value



THE Ben Franklin Trim-O-Saw incorporates more good features, greater convenience and capacity and is a better all around general purpose saw trimmer than can be had within $100.00 of its price. Large production makes it possible for even the smallest shops to have the benefits of Trim-O-Saw.

Complete machine, point gauges, motor, etc.

$295.00

Buy while the price remains low . . . it will be increased shortly

Hammond Machinery Builders INCORPORATED

Grinding, Polishing & Sawing Machinery

KALAMAZOO, MICHIGAN

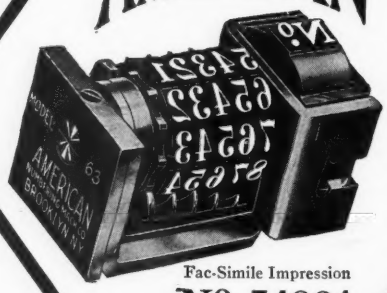
INSURANCE
Against Spoiled Work

It is extravagant economy for any printer to use old, worn, or unreliable numbering machines. A new, dependable, all-steel American costs *less* than the possible spoilage on your very next numbering job.

Order AT ONCE through any Supply House.

5-wheel, all-steel Model 63, only **$8.00**
At all Supply Houses

AMERICAN



Fac-Simile Impression
No 54321

20% TO 30%
More Production

Speed up your automatic fed presses to capacity on numbering jobs with the new American Positive Lock Pawl . . . which absolutely prevents "overthrow" of numbers *at any speed.*

Can be fitted to our previous American typographic numbering machines, or supplied with new ones for only **$3.00**

American Numbering Machine Co.
234 Shepherd Avenue, BROOKLYN, N. Y.
Branches: CHICAGO - LONDON - PARIS

Takes out ink stains

IN GRAINING aluminum and zinc lithograph plates, you can benefit by the experience of a certain New York State concern. This firm had encountered difficulty in removing ink stains from plates. It was not until an Oakite material was added to the graining solution that plates showed the desired cleanliness.

The satisfactory results obtained in this shop by the use of Oakite materials and methods are being duplicated in print shops everywhere. Let us send our nearest Service Man to explain the advantages and economies of Oakite cleaning for every phase of *your* work. Write or 'phone us and he will call. No obligation.

Oakite Service Men, cleaning specialists, are located in the leading industrial centers of the United States and Canada

Manufactured only by
OAKITE PRODUCTS, INC., 32H Thames St., NEW YORK

OAKITE
TRADE MARK REG. U. S. PAT. OFF.
Industrial Cleaning Materials and Methods

TRIANGLE

AUGUST ELDRIDGE SCHIEFER

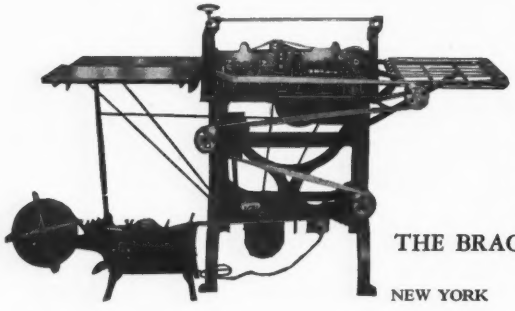
Metallic INKS

YOU HAVE TRIED many metallic inks—but have you tried Triangle's? Send trial order and witness the miracle of a perfect-working, READY-MIXED metallic ink right in your own plant.

Telephone:
Triangle 3770-71

TRIANGLE INK & COLOR CO., INC.
26-30 FRONT STREET BROOKLYN, N. Y.
Western Service: 13 South Third Street, St. Louis, Mo.
New England Service: 231-33 Congress St., Boston, Mass.

The Brackett Single Head Stripping Machine



For Bookbinders, Stationers; Tablet, School Supply, Paper Box Makers, Etc.

DOES tighter and better stripping than is possible to do by hand. Applies a strip of paper or cloth to the backs of tablets, quarter-bound check books, pocket checks, composition books, note books, coupon books, drafts, tariffs, bonds; strips any style of side or saddle-stitched books. Joins necks and slides of paper boxes: For slight additional cost attachment provided for flat stripping along edges of loose leaf sheets and maps.

THE BRACKETT STRIPPING MACHINE CO., TOPEKA, KANSAS
Sales and Service
NEW YORK CHICAGO SAN FRANCISCO

PROGRESS...

Our thoughts and energies are centered constructively—we are builders—that's our vocation and we never quit trying to build better printing presses according to all systems. We do not permit extraneous affairs or side issues to divert us from the main issue of building printing presses of quality for economical production.

Over twenty-six years of press experience has caused us to add 78,525 square feet to the initial floor space until with the recent additions we total 108,525 square feet. The skilled craftsmen which have been the basis of our success, and many of them sharing in these years of experience, have also increased in proportion. Through our combined efforts over ONE THOUSAND machines have been produced.

With due modesty we announce to our long list of successful designs—MULTICOLOR ROTARY WEB OFFSET PRESSES.

"MEISEL products are built to help the purchaser"

MEISEL PRESS MANUFACTURING CO.
944 Dorchester Avenue Boston, Mass., U. S. A.

Steel Engraved

STEEL ENGRAVED BONDS
CERTIFICATE BLANKS
BORDERED BLANKS

RICH - - - HANDSOME
VALUABLE IN APPEARANCE

PRODUCED from steel plates by the regulation Banknote process on fine Crane's Bond Paper, Goes Steel Engraved Blanks possess that rich valuable appearance which breathes intrinsic worth, builds prestige, and inspires confidence in every issue printed upon them.

Goes Steel Engraved Blanks are carried constantly in stock, hand trimmed to register, ready for immediate shipment.

Write for Samples



Illustrated above is a new Bond design, series 5400, recently added to our line. Carried in stock in four colors of borders, blue, brown, green and orange.

GOES LITHOGRAPHING COMPANY
35 W. 61ST STREET, CHICAGO, ILL.

COST CUTTER SAWS CUT COSTS



MODEL "A" COST CUTTER

Because: quick, accurate and safe

The Model A illustrated above is an ideal auxiliary saw for the large plant or all-purpose saw for the smaller office. The Model B is a superior saw for those wanting greater range of work. Both machines embody labor-saving features not found on other saw trimmers.

Write for Descriptive Circulars

C. B. Nelson & Company

727 South Dearborn Street Chicago, Illinois

Rebuilt and Guaranteed *Machinery*

Finished on our factory floor for prompt shipment and at attractive prices

56″ Miehle, spiral gears and Cross Feeder
50″ Miehle, spiral gears
42″ Miehle, 2-roller, Cross Feeder
34″ Miehle Pony, rear delivery
55″ Babcock Optimus
43″ Babcock Optimus
42″ Whitlock 4-roller
28″ Whitlock, fast Pony
Kelly Special B
32″ Seybold latest Automatic Cutter
44″ Dexter Automatic Cutter
56″ Miehle with C.E.D. and Dexter Suction Feeder (practically new)
34″ Miehle Pony with C.E.D. and Swing-back Feeder, Motors (practically new)
39″ and 44″ Chandler-Price Automatic Cutters (practically new)
38″ Hickok Ruler, 3-beam automatic with feeder and motor. Hickok Paging Machine with motor, latest style

Every machine is *completely rebuilt*, and workmanship, material, construction and finish warranted first class in all particulars, and when in competent hands capable of the same service as when new. *Large stock folders and feeders.*

If you do not see listed the machine you want, write for our complete list

Dodson Printers Supply Company

75 Forsyth S. W., Atlanta, Ga.

Established More Than Forty-five Years as the Leading Southern Dealer in New and Rebuilt Machinery for Printers, Publishers, Bookbinders, Box Makers and Related Trades

BARGAINS

We carry the largest stocks in Job Lots of Perfects and Seconds in the World. At all times we have bargains in the following lines:

Blanks—Coated one and two sides.
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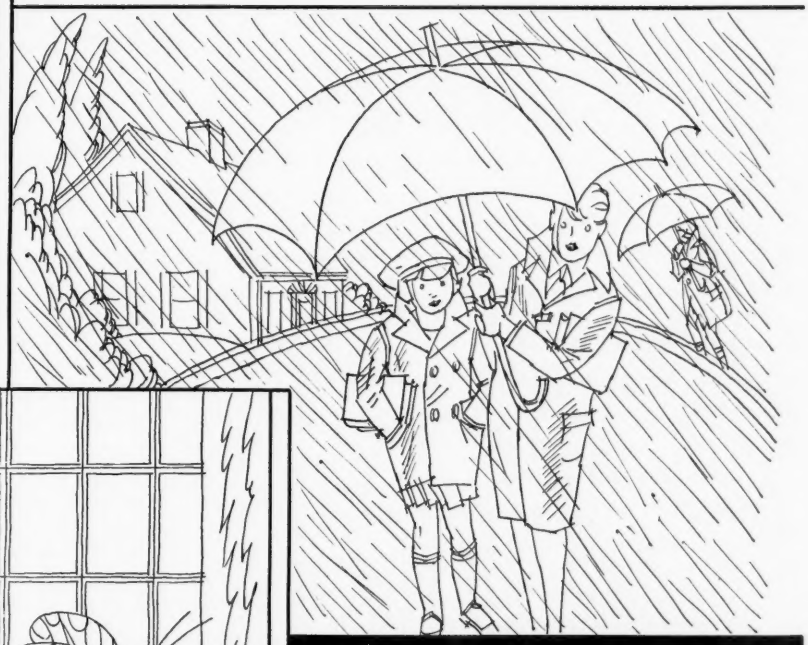
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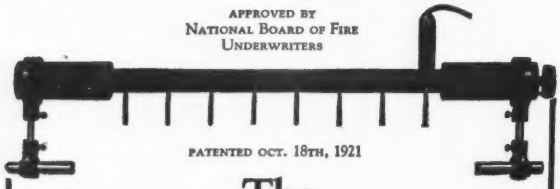
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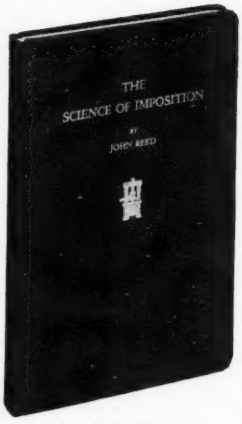
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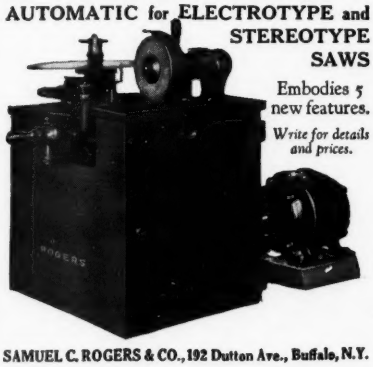
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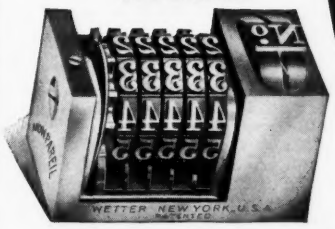
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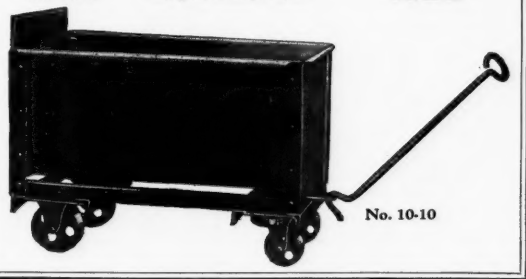
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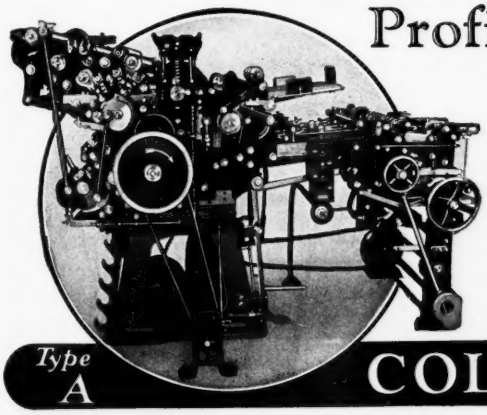
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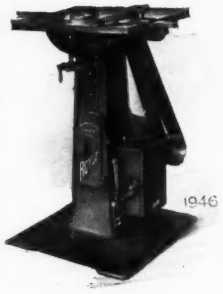
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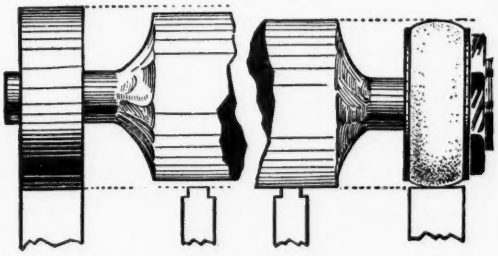
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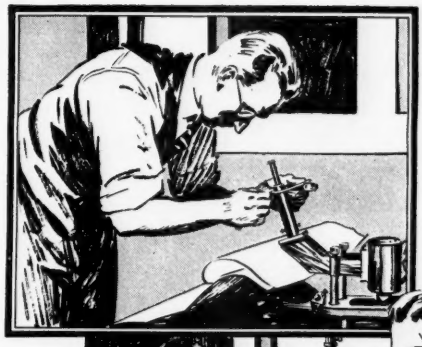
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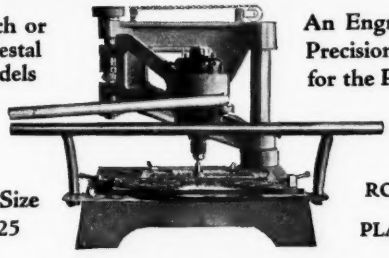
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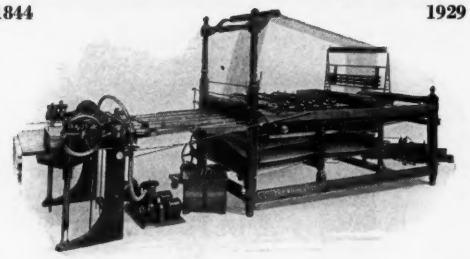
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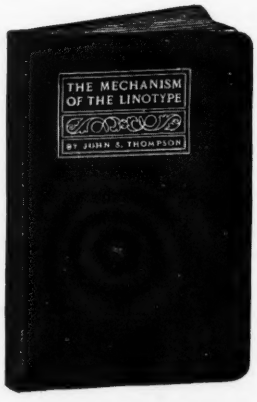
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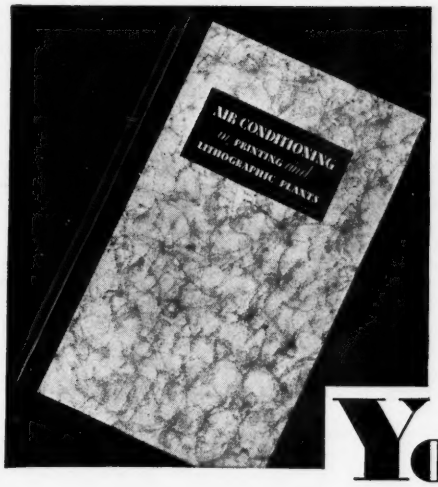
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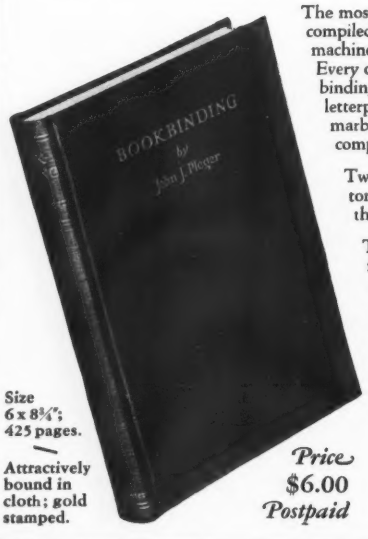
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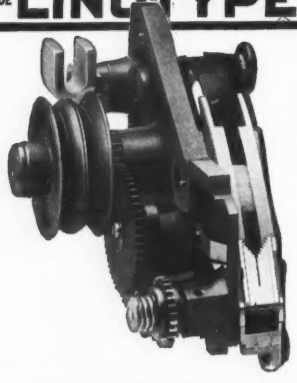
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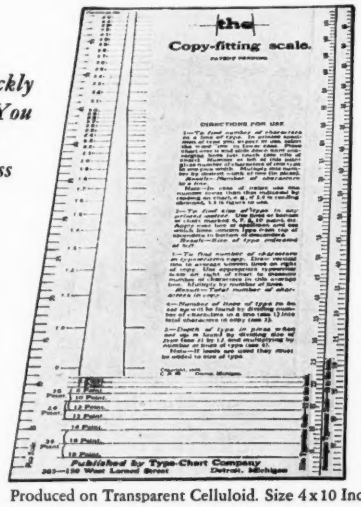
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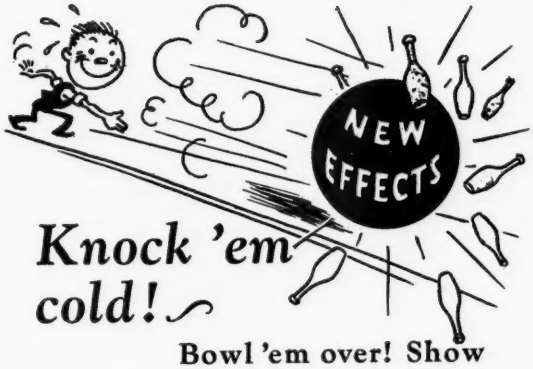
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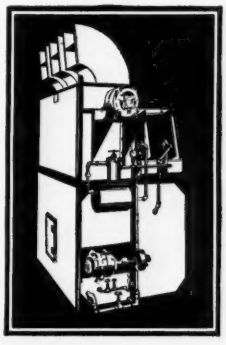
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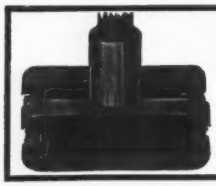
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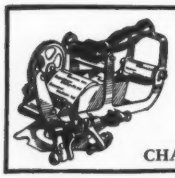
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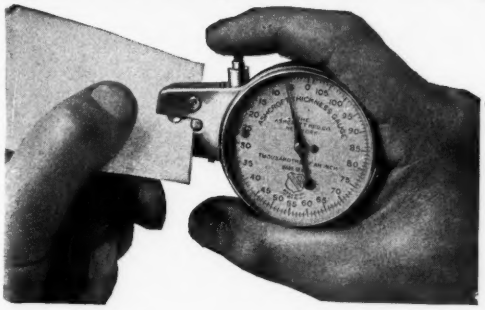
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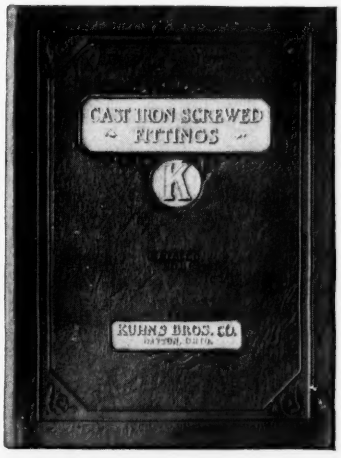
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